

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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WITH 3 COLOR PLATES.



"MY PETS." DRAWN BY LOUISE BRESLAU.

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AUGUST, 1892.

- 1 Mo. Richard Wilson, Welsh landscape painter, born 1713; died in May, 1782. August Van Scorel, Dutch history, portrait and landscape painter, born 1495; died Dec. 6th, 1562.
 - 2 Tu. Jean Adolphe Beaucé, French military, genre and battle painter, born 1818; died July 13th, 1875.
 - 3 W. Cephas Giovanni Thompson, American figure and portrait painter, born 1809. Joseph Augustus Knip, Dutch landscape painter, born 1777; died Oct. 1st, 1847.
 - 4 Th. Nicolas Berthon, French genre painter, born 1831.
 - 5 Fri. Arthur Fitzwilliam Tait, English landscape and animal painter, born 1819. Ferdinand Keller, German landscape, history and portrait painter, born 1842. Jules Alexandre Duval Le Camus, French history and genre painter, born 1814; died in 1878.
 - 6 Sat. Walter Shirlaw, American genre painter, born 1838.
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- 7 S. Hugo Kauffmann, German genre painter, born 1844.
 - 8 Mo. William Jacob Hays, American animal painter, born 1830; died in 1875. (Joseph) Nicolas Robert-Fleury, French history and genre painter, born 1797. (Augustin) Théodule Ribot, French history, portrait and genre painter, born 1823. George Cattermole, English history painter, born 1800; died July 24th, 1868. Sir Godfrey Kneller, German portrait painter, born 1646; died in England, Nov. 7th, 1723.
 - 9 Tu. Joseph Lawrens Dyckmans, Belgian genre painter, born 1811. (Pierre François) Eugène Giraud, French genre painter, born 1806; died Dec. 29th, 1881.
 - 10 W. Arthur William Devis, English history and portrait painter, born 1763; died Feb. 11th, 1822. Josef Fay, German history and genre painter, born 1813; died July 27th, 1875.
 - 11 Th. A. A. Anderson, American portrait and figure painter, born 1847. John Christian Schetky, Scotch marine painter, born 1778; died in London, Jan. 28th, 1874.
 - 12 Fri. Abbot Henderson Thayer, American figure and animal painter, born 1849. Alexandre Debacq, French history, genre and portrait painter, born 1804; died Oct. 2d, 1850.
 - 13 Sat. Jacques Joseph Lecurieux, French genre painter, born 1801.
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- 14 S. Briton Rivière, English subject and animal painter, born 1840. Adolf Tidemand, Norwegian genre painter, born 1814; died Aug. 25th, 1876. (Antoine) Charles (Horace) Vernet, French history and animal painter, born 1758; died Nov. 27th, 1836. (Claude) Joseph Vernet, French marine painter, born 1712; died Dec. 23, 1789.
 - 15 Mo. Wilhelm Riefstahl, German landscape and figure painter, born 1827. (Jean Antoine) Théodore Gudin, French marine painter, born 1802; died April 11th, 1880.
 - 16 Tu. Johannes Siegwald Dahl, German animal painter, born 1827. Agostino Carracci, Italian figure painter and engraver, born 1557; died March 22d, 1602.
 - 17 W. Thomas Stothard, English illustrator and subject painter, born 1755; died April 27th, 1834. First exhibition at the Louvre, 1737.
 - 18 Th. Josef Danhauser, Austrian history and genre painter, born 1805; died May 4th, 1845.
 - 19 Fri. Edward Moran, American marine and figure painter, born 1819. Gerbrand Van Den Eeckhout, Dutch portrait and history painter, born 1621; died Oct. 22d, 1674.
 - 20 Sat. Émile Van Marcke, French landscape and cattle painter, born 1827.
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- 21 S. Asher Brown Durand, American landscape painter and engraver, born 1796; died in Sept., 1886. Narcisso Virgilio Díaz De La Peña, French genre and landscape painter, born 1808; died Nov. 18th, 1876. Jean Baptiste Greuze, French genre and portrait painter, born 1725; died March 21, 1805.
 - 22 Mo. Frank Stone, English genre painter, born 1800; died Nov. 18th, 1859.
 - 23 Tu. Georg Gillis Van Haaner, Dutch genre and landscape painter, born 1807.
 - 24 W. Louis Galloche, French figure painter, born 1670; died July 21, 1761.
 - 25 Th. Jakob Maris, Dutch genre painter, born 1837. Gabriel Max, Bohemian figure painter, born 1840.
 - 26 Fri. Nicaise De Keyser, Belgian history and genre painter, born 1813. Henry William Banks Davis, English landscape painter, born 1833. Franz Hals, the elder, Dutch portrait and genre painter, died 1666; born in 1584.
 - 27 Sat. Benjamin Curtis Porter, American portrait and genre painter, born 1845.
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- 28 S. John Ferguson Weir, American subject and portrait painter, born 1841. Edward Burne-Jones, English figure painter, born 1833. Constant Troyon, French landscape and animal painter, born 1810; died in Feb. or March, 1865.
 - 29 Mo. Benjamin Franklin Reinhart, American portrait, genre and history painter, born 1829; died May 3d, 1885. Jean Auguste Ingres, French history and portrait painter, born 1780; died Jan. 14th, 1867.
 - 30 Tu. Émile Beranger, French genre painter, born 1814. Henri Van Assche, Belgian landscape painter, born 1774; died April 10th, 1841.
 - 31 W. (Jacques) Louis David, French history painter, born 1748; died Dec. 29th, 1825. Gustav (Karl Ludwig) Richter, German history and portrait painter, born 1823; died April 3d, 1884.

THE ART AMATEUR'S CIRCULATION.

Now in its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of a committee consisting of the editors of "The American Newspaper Directory," "Art in Advertising," and "The Bates Pocket-Guide Book." He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century," and "Scribner's;" or of representatives of the three oldest New York art supply dealers—Messrs. C. T. Reynolds & Co., F. W. Devoe & Co. and J. Marsching & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$250, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$250 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



THE interesting experiment of a New York art exhibition for the poor people "on the east side," after the fashion of the picture shows at the Oxford and Towner Halls, proved a great success, and it is to be hoped that it will soon be repeated. About one hundred high-class American, French and English paintings were shown, and a ballot having been taken as to the preference of the visitors, it appeared that the average taste was just about what it would be among the same number of uncultivated rich people. The picture "with a story to it" was most liked. So it was when a similar test was made among the visitors at Towner Hall. Human nature is pretty much the same in the tenement house and the Fifth Avenue mansion, and without cultivation there is no more true appreciation of the finer qualities of art in the latter than in the former. Sir Joshua Reynolds tells us that it was only after many years of study that he began to understand the great qualities of Raphael's pictures, and that on his first visit to the Pitti Palace he passed by some of the masterpieces of Titian without recognizing the hand of the marvellous colorist, who later influenced him so powerfully. If such could be the experience of a born artist, how natural that it should be so with the average Philistine, who knows nothing whatever about art. There are scores of reputed connoisseurs in America to-day who if they were honest would put aside their Corots, their Rousseaus, and their Monets and cast their votes for the picture "with a story to it."

FROM the interview with Rosenthal published in The Sun it appears, by his own statement, that the pious peasant actors of Oberammergau refused at first to come to this country to perform "The Passion Play," and only consented finally to do so on the false representation made to them that its production in Chicago would be in the interests of religion. In the newspaper article referred to, this fellow Rosenthal laughs at their simplicity, and brags about the "pot of money" he and his partners are to make out of the enterprise. I hope it is not too late to undeceive these worthy people and at the same time to save Chicago from the disgrace of permitting this sacrilegious show—for under the circumstances it could be nothing else—to take place within its limits.

THE art of Mr. Henry Mosler seems to be much appreciated in France. Some years ago he was honored by having one of his pictures bought for the Luxembourg gallery, and last month he received the red ribbon of the Legion of Honor. By the way, as readers of Miss Collier's description in the present number of The Art Amateur may get from it the impression that Mr. Mosler is in the habit of making summer excursions with a class, let me quote from a personal letter from the artist. He says: "This is the first time I have undertaken such a re-

sponsibility, and it will be the last time. It interferes too much with my own work." On the other hand, Mr. Henry Bacon, whose favorite sketching domain is Étretat and the beautiful country at the back of that unique Norman fishing village, makes a feature of his summer class for young ladies. His studio is 157 Faubourg St. Honoré, Paris. In the season a letter directed to him at Étretat is sure to reach him.

A PARIS correspondent, noting that in none of the many Paris catalogues and picture papers are any of Whistler's Salon pictures reproduced, says: "This only shows that, among painters, he is pre-eminently a painter—one who cannot easily be translated into black and white." This explanation is not quite accurate. Mr. Whistler is one of the few painters who does not consider it a compliment to be invited by the editor of an art periodical of even the highest class to lend his assistance to the illustration of his own pictures. It has been his custom to refuse bluntly to have his paintings reproduced in black and white, or else to demand a preposterous price for the privilege, as in the case of the Gazette des Beaux-Arts, whose editor some years ago wished to do him honor.

AT the Alexandre Dumas sale in Paris the pictures brought nearly twice as much as they were valued at by the expert. At public sales in France, as the reader may know, the official expert sits by the auctioneer and puts a value on each object as it is offered, and this usually means that it is the lowest price that will be taken for it. If that figure is not reached in the bidding the object may be withdrawn. By the way, there were three pictures in the collection by Meissonier—two aquarelles and a portrait by Dumas père—which did not appear at the sale; they have been willed to the Louvre. Last month I mentioned the purchase at this Dumas sale, by Mr. J. G. Johnson, of Philadelphia, of Tassaert's "Pauvres Enfants." The picture shows two little girls on a door-step half frozen in the snow. Tassaert was a good painter of the 1830 period, who indulged habitually in the morbidly melancholy style identified with the writings of Alfred de Musset, when indeed he did not indulge in the absolutely indecent. There was a characteristically painful picture of his at the Durand-Ruel galleries in Paris, where for years it hung without a chance of finding a buyer. It represented a musician starved to death in a miserable garret, with his violin lying by his side. I dare say this picture will sell well now, for Tassaert is to be "boomed." We can do with very little of him, however, in America.

WHO is the American? It is reported in Paris that Detaille's superb military painting, now at the Champs-Élysées Salon, has become the property of the State, and will go to the Luxembourg Museum through the generosity of an American. This gentleman, so the story runs, went to France to consult the medical celebrities there about his daughter, who was gravely sick. He made a vow that if his daughter recovered he would buy and offer to the Luxembourg Museum the painting considered to be one of the best of recent years. The young lady was saved by the French doctors, and the father fulfilled his promise. "A Charge of Cuirassiers" was pointed out to the American as being a very superior picture. But Detaille was not entirely satisfied with this painting, and proposed to substitute a new work, which he would execute expressly for the French museum of living artists. This offer was accepted, and the "Surrender of the Garrison of Huningue" will thus go to the Luxembourg. The French are so inclined to attribute all sorts of eccentricities to our countrymen that the Paris correspondent who sends me this story, and vouches for the truth of it so far as the purchase of the picture is concerned, is in doubt as to the hero of it being really an American.

OUT of the 96 women artists exhibiting at the Paris Salon, at the Champs de Mars, this year, 62 are French. The American women head the foreigners, there being 9 of them, against 7 Englishwomen, 4 Germans, 3 Swiss, 3 Swedish, 2 Belgian, and 2 Danish. Italy, Austria, Spain and Norway are each represented by only one of their countrywomen. Among the men, the Americans also head the list of 173 foreigners, their number being 29, against 22 English, 19 Belgians, 11 Swedes, 10 Spaniards, 9 Norwegians, 3 Danes, 10 Germans, 8 Dutchmen, 8 Austrians, 9 Russians, 17 Swiss, 3 Italians, 3 Danes, 1 Turk, and 3 South Americans. The

Frenchmen number 373. At the old Salon, at the Champs-Élysées, 457 Frenchwomen exhibit. There are 24 American and 18 Englishwomen, who far outnumber all the other foreign women exhibitors combined. Among the men are 74 Americans and 46 Englishmen.

ONE cannot read without a shudder, of the monuments going up in all parts of the country "in honor" of the discoverer of the New World. Judging from the illustrations of most of them, that appear in the local newspapers, they must be sad travesties indeed of the noble art of sculpture—as a rule, quite as bad as the Seward Laocöon in Madison Square, the hunchback Burns in Central Park, and almost as atrocious as the Dodge effigy at Thirty-fourth Street and Broadway, and the "Sunset" Cox image near the Cooper Institute. The gravestone sculptor is now in his glory. Having put up soldiers' memorials in nearly every township in the Union which sent its contingent to the war, he was getting discouraged at the dulness of trade, when the Columbus celebration "boom" set in and put new life into him. New York, of course, cannot hope to escape the epidemic. Fortunately, however, there happens to be in office just now a Board of Park Commissioners who seem to realize the grave responsibility that attaches to the city in affording sites for the erection of bad sculpture.

MR. POTTER PALMER has bought three notable pictures of the Impressionist school. One, "Au Piano" (42x36), is a pastel by Renoir of the same composition as that of his oil painting lately acquired by the Luxembourg Gallery; a fair-haired little girl is seated playing, while another, a brunette—both are seen in profile—stands by the instrument, turning the leaves of the music. Another Renoir shows two graceful maidens seated in the fields, making posies. Judging from the large photograph before me, this exquisitely simple picture must be replete with the open-air feeling of a lazy summer day. The third painting is by Pissarro, and presents the profile of a French peasant girl, who is seated out-of-doors, with hands clasped over her knees, as if in contemplation.

THE oil painting of Renoir's, "Au Piano," just mentioned, was bought by Mr. Roujon, Secretary of the Government Department of the Beaux Arts, in pursuance of his plan to have all of the leading Impressionists represented in the Luxembourg Gallery. There are already there some fine examples of Manet's, including the "Olympia." Choice works of Monet and Pissarro are now sought. It is not probable that Degas will be represented in the group. That irascible genius, I hear, refused to receive the delegation that waited upon him to ask him to sell one of his pictures to the Government. He opened his studio door as he heard them coming up the stairs, and asked them what they wanted. "We come, Monsieur, to buy one of your pictures for the Luxembourg Gallery," they replied. "You have come twenty-five years too late, gentlemen," he shouted, and shut the door in their faces. The proposed honor to the Impressionists is intended to include our talented countrywoman, Miss Mary Cassatt. It was shrewdly suggested that as the lady is known to be very rich, she should be asked to give one of her pictures to the Luxembourg. Miss Cassatt declined to do this, however, thinking that the proposed honor to her would be discounted, so to speak, by making it so cheap that the Government would have to pay nothing to confer it upon her.

YIELDING to the urgent requests of M. Puvis de Chavannes and the Société des Beaux-Arts of the Champs de Mars, Mr. Burne-Jones collected no less than twelve of his pictures and several drawings and sent them to Paris. They have been hung, of course; but the French critics, in noticing the "New Salon," have almost ignored the exhibit of the distinguished English painter, although this is the first time that he has contributed directly to a purely French exhibition. I dare say Mr. Burne-Jones' refined English types of womanhood, with their decent flowing draperies, must seem almost like a reproach to French art, with its naked, idealized studio models striving in vain to look as if they had not just come in from the Boulevards.

THE New York Grand Jury has dismissed the complaint of the itinerant picture dealer, "Colonel" Auguste Gross, against the editor of The Art Amateur, whose arrest he caused on the charge of criminal libel last spring.

MONTAGUE MARKS.

THE WORLD'S COLUMBIAN EXPOSITION.

THE FINE ARTS BUILDING—ITS INCREASE—ASSIGNMENT OF SPACE TO FOREIGN GOVERNMENTS—THE ADVISORY COMMITTEES AND JURIES.

THE Fine Arts Building of the World's Columbian Exposition, now rapidly nearing completion, promises to fulfil the most desirable conditions. The various galleries and courts for paintings and sculptures are of agreeable proportions, are admirably lighted, and the construction is, practically, fireproof.

As originally planned, there was to be a main building and two small annexes, but owing to the large demands for space from foreign governments, the structures which at first were intended to be annexes have been greatly enlarged and connected with the main building by galleries, in which paintings may be hung. As at present arranged, the Art Department will consist of one large central pavilion and two other sections, known as the east and west pavilions.

In the Art Building there will be seventy-four galleries of varying size—ranging from thirty feet square to 36 x 120 feet in extent—devoted to the exhibition of paintings. There are four large courts and a rotunda in the central pavilion and a rotunda in each of the other pavilions for the exhibition of sculpture and architectural works. There are twenty-eight alcoves fronting on the east and west courts on the main floor and sixty alcoves on the galleries of the second floor for the exhibition of architectural designs, engravings, and the like.

The United States Government has agreed to provide free transportation for such American exhibits as may be accepted by the duly constituted juries for exhibition in the Art Department. The Secretary of the Navy has arranged to detail the U.S.S. Constellation to proceed on this mission, and it is expected that the vessel will arrive at Havre, France, about October 26th, will sail from Havre about November 9th, arrive at Genoa, Italy, about November 30th, sail from Genoa about December 14th, and arrive at New York about January 31st, 1893. About December 1st, 1893, the Constellation will be ready to sail from New York to return the works of art to the ports from which they had been shipped.

There will be a retrospective exhibit of American paintings—especially examples of portraiture and figure work, showing the various stages in the development of our art from its beginning to 1876 to include, as far as possible, examples of the work of Smybert, West, Copley, the Peales, Stuart, Jouett, Trumbull, Allston, Neagle, Sully, Mount, Harding, Leslie, Elliott, Morse, Bingham, Woodville, Glass, Wimar, Wright, Inman, Baker and others.

The space in the galleries of Fine Arts finally has been assigned to the various countries by Professor Ives. According to this assignment, the United States will have 34,636 square feet, or over one quarter of the space in the central pavilion; France, 33,393; Great Britain, 20,395; Canada, 2895; Russia, 7725; Spain, 7807; Japan, 2919; Holland, 9337; Germany, 20,400; Austria, 11,564; Italy, 12,410; Belgium, 12,318; Sweden, 7005; Norway, 8462; Denmark, 3900, and Mexico, 1500.

The space assigned to the United States is in the northeast corner of the central pavilion of the art building, and adjoins the French section. Between the United States section and the French section there will be a gallery containing 4192 square feet, in which will be hung French masterpieces owned in America. The German and British sections are separated from the American section by the north and east courts, and the section occupied by Holland, Spain and Russia is diagonally opposite—across the rotunda of the central pavilion. The French section will occupy the larger portion of the east pavilion of the Art Building. Belgium, Italy, Denmark, Norway, Sweden and a portion of Austria will fill the west pavilion.

The Art Amateur gave last month the constitution of the Advisory Committee and of the juries of selection for New York. For Philadelphia, Boston, Paris, Munich, Rome and Florence the appointments (so far as made) are as follows:

PHILADELPHIA.—Chairman of Advisory Committee, William D. Dutton (1115 Chestnut Street); Secretary, Clifford P. Grayson (1710 Chestnut Street).

Painting.—John W. Beatty, Charles E. Dana, W. D. Dutton, C. P. Grayson, Joseph R. Woodwell. To this jury of selection will be added two painters each from the Advisory Committees of New York and Boston.

Architecture.—Frank Miles Day, Henry Pettit, John Steward-

son. With one architect each from the Advisory Committees for New York and Boston.

Sculpture.—Edmund A. Stewardson. With one sculptor of the Boston Advisory Committee and one from the New York Advisory Committee.

Wood Engraving.—A. M. Lindsay, C. H. Reed. With one wood-engraver each from New York and Boston.

Retrospective Exhibit of American Painting.—Charles H. Hart.

BOSTON.—Chairman of Advisory Committee, ———; Secretary, F. P. Vinton (17 Exeter Street).

Painting.—Thomas Allen, J. J. Enneking, I. M. Gaugengigl, E. C. Tarbell, F. P. Vinton. With two painters each from the Advisory Committees of New York and Philadelphia.

Architecture.—Edward C. Cabot, C. Howard Walker, Edmund M. Wheelwright. With one architect each from the Advisory Committees of New York and Philadelphia.

Sculpture.—Daniel C. French. With one sculptor each from the Advisory Committees of New York and Philadelphia.

Etching and Wood-Engraving.—W. B. Closson, S. R. Koehler, Charles A. Walker. With one etcher and one wood-engraver from the New York and Philadelphia committees.

Retrospective Exhibit of American Painting.—Hon. Martin Brimmer, J. Templeman Coolidge, General Charles G. Loring, F. P. Vinton, J. Harvey Young.

PARIS.—Chairman of Advisory Committee, Charles Sprague Pearce; Secretary, Walter McEwen.

Painting.—F. A. Bridgman, W. T. Dannat, Walter Gay, Alexander Harrison, W. McEwen, Gari J. Melchers, Charles S. Pearce, J. L. Stewart, E. L. Weeks. With two members of the Munich Committee, selected by vote of the latter.

Sculpture.—(To be announced.) The Committee will be increased, if deemed advisable, by the addition of one sculptor each from the Advisory Committees of Rome and Florence, to be selected by vote of those committees.

MUNICH.—Chairman of Advisory Committee, Carl Marr; Secretary, Orrin Peck.

Painting.—Walter Beck, J. Frank Currier, Carl Marr, Orrin Peck, Toby Rosenthal. With two painters from the Paris Advisory Committee.

ROME.—Chairman and Secretary of Advisory Committee not announced.

Painting.—C. C. Coleman, William Stanley Haseltine, Elihu Vedder. With one painter from the Munich Advisory Committee.

Sculpture.—Harriet Hosmer, Franklin Simmons, Waldo Story. With one sculptor from the Advisory Committee in Florence and, if advisable, one from Paris; said visiting sculptors to be selected by their respective committees.

FLORENCE.—Chairman and Secretary of Advisory Committees not announced.

Sculpture.—William Couper, Larkin G. Mead. With one sculptor from the Rome committee and, if deemed advisable, one from Paris.

PORTRAIT PAINTING.

VII.

ACCESSORIES.—There is probably no element which enters into the making of a portrait that admits of such great variety, or contributes so much to its pictorial interest as this of the accessories. A wide choice is open to the painter in the selection of that which shall be most fitting. Indeed, the individuality of the subject suggests strongly, at times, what shall most appropriately be used as a "setting," so to speak, of a particular personality. The surroundings should be in good taste and harmonious with the general aspect of the person painted. A sort of natural environment should be selected, so that the figure may appear to belong by right to the material objects that relieve it. If these accessories be well chosen, the personal impression of the sitter will be enforced much in the same way and for the same reason that the carefully appointed scenery in a play upon the stage strengthens the local color of the representation, and emphasizes the sense of reality.

In portraiture, where action is usually out of place, the painter may legitimately resort to those many aids that accessories afford. Be sure, however, that these are chosen and made use of with judgment and taste. Of course a likeness, a resemblance, may be established without the assistance of anything beyond a strict adherence to the facts revealed by the face before you. Paint merely these, and you may produce a portrait; but portrait painting as a profession requires more than this. The demands of the time, peculiarities of dress, the fashion of the moment, have at all periods taxed the artist's powers in the work of portraiture over and above facial delineation. Rich stuffs, architectural fragments, furniture, interior decoration or ornament, all lend an interest, and, artistically managed, contribute to the æsthetic value of a portrait. Accessories, of course, should never be introduced merely to fill up a canvas. The right thing should be felt to be necessary, and when introduced there it should impart such a sense of fitness that to remove it would be a distinct loss to the picture.

Whatever, therefore, is introduced into the area of the space represented in a portrait, aside from the subject itself, may be regarded as the accessories; and it is needless, almost, to add that these should always, in a well-conditioned portrait, contribute to its effectiveness as a whole. The costume itself is a large accessory to a portrait, and artists of position generally insist that the whole question of dress shall be left to their taste. The very young painter may not have this privilege; but he should certainly, by suggestion, at least, endeavor to ward off the filial or sentimental feeling on the part of

his sitter which would insist on the perpetuation of some monstrosity of jewelry or a violent color of gown. The early and struggling years of the portrait painter are often darkened by the compromises he has to make between his artistic conscience and the material rewards of his profession. Of course, strictly speaking, everything should be left to the painter, and in time, if he is successful, everything is left to him. I would recommend the beginner, however, to be as firm as possible in enforcing his right to the selection of the accessories, even to the dress itself, when painting a portrait. In this way the painter makes himself entirely responsible for the production, not only as a likeness, but as a work of art.

It is in the choice of accessories, probably, as much as in any other detail or element of the work, that the painter's taste, or lack of it, may be detected. By one unnecessary object introduced, or by a space filled that would have been better unbroken, the artist condemns himself; for to elaborate without meaning is the resource of the weak. Restraint, judgment and reserve are as impressive in this part of portrait work as in any other, and quite as essential. Many portraits, and particularly, perhaps, some of those of modern painters, suffer from an over-loading of accessories. The desire to increase the color interest of the picture is probably the cause of this. But by the knowing, the connoisseur, by those whose opinion is of real value to the artist, and through whose judgment the best reputations are built up and sustained, by these all subterfuges are detected, all unnecessary elaboration set down as worse than valueless. Portraiture should be real. The more real, the more forcible. But to resort to the meretricious to secure reality, is to go the wrong way, and to defeat your purpose. Each individual seems to suggest to the thoughtful painter a certain atmosphere and environment in which it will most naturally move. If this is so, it will strike one as a mistake to present a rugged, hard and rough exterior, amid too luxurious surroundings, or, on the other hand, to portray a countenance indicative of an easy and gentle habit of life relieved by severe and inharmonious accessories.

I remember well a portrait by a famous Frenchman in which a lady dressed in white satin stood beside a gilt chair. As a background the artist had rubbed in a conventional tone of brown and black that he frequently employed in portraits of men. This ungenial relief, in conjunction with such delicate materials as white satin and gold, called forth a caricature in a comic paper, in which it stated that the unfortunate lady had fled, at an alarm of fire, from her boudoir to the cellar, and in her confusion had only been able to save one gilt chair. Solécisms of this kind, then, are sometimes committed even by the great, for there was certainly a fair criticism in the caricature.

Whatever is used as accessory to a portrait should be merely an accessory and nothing more. Beware of over-insistence on things that should be subservient. The mere pleasure of elaborating some interesting object of still-life will sometimes lead the painter astray by giving this secondary factor as much prominence as the head itself. The relative importance of such objects must not be lost sight of. Just as much taste is required in their definition as in their selection.

The painter is, to a certain extent, the guardian as well as the expositor of the nature before him, and as he faithfully or unfaithfully performs his office of interpreter will the result be lovely or unlovely, noble or mean.

This is no irresponsible task, the painting of a portrait. It is not to reproduce the person superficially, as so much human bric-à-brac, which is sometimes done; graphically correct, if you will; it is much more; for it is the definition of a human character in fair and true proportions, and if nature has treated it fairly, the artist should not step in to degrade. The thoughtful, contemplative expression of the scholar, the lines that bespeak a fine habit of life in relative or friend, are precious documents to regard with pride and to show with pleasure, for they preserve "the very manner of the man." What but power of expression can do this? It is the life of the portrait, and the reason almost of its existence.

Is not this a field, then, to stimulate our highest efforts, and does not this quality of expression call for great concentration of thought, and the cultivation of our best powers of observation? Strive to gain this power, for it gives perhaps the most enduring note in portraiture; and comparatively unimportant perhaps as this element of expression may appear, it is the mark of greatness to realize it completely in a work. FRANK FOWLER.

A GRAYISH tone may sometimes be produced over a large space, to answer for a sky or an expanse of water, with a bit of cotton wadding rolled in powdered lead-pencil. From this lights can be taken out with bread to represent the clouds. Sharper lights may be reserved by means of a bone or ivory tracing point. For this purpose, as soon as the first outline sketch is done, the drawing is placed on a drawing board or table, and the forms that are to remain white are drawn in with the tracing point, pressed firmly into the paper, so as to produce a decided impression. The powder or pencil does not penetrate these marks, which, therefore, remain white, and show more or less distinctly according as the tone placed over them is more or less dark. In this way the spars and sails of a distant vessel or the foliage of a tree showing bright against a thunder-cloud may be rendered, or the bars of a trellis against shadow, the meshes of a net, and many other things which would consume much time if the darks were to be worked in around them.



THE exquisite fineness of the pine, Ruskin points out as one of the chief characteristics of that beautiful tree. He says: "Other trees rise against the sky in dots and knots, but this in fringes. You never see the edges of it, so subtle are they; and for this reason—it alone of trees, so far as I know, is capable of the fiery change which we saw before had been noticed by Shakespeare. When the sun rises behind a ridge crested with pine, provided the ridge be at a distance of about two miles, and seen clear, all the trees, for about three or four degrees on each side of the sun, become trees of light, seen in clear flame against the darker sky, and dazzling as the sun itself. I thought this was owing to the actual lustre of the leaves; but I believe now it is caused by the cloud-dew upon them—every leaf carrying its diamond."

AN ART STUDENT'S HOLIDAY ABROAD.

A TRIP THROUGH HOLLAND, BELGIUM AND NORMANDY TO PARIS AND BACK TO NEW YORK.

VII — BRITTANY (CONCLUDED).

AFTER running between the islands for a half hour, we sighted Gavr Innis, and were soon landed at a stone jetty on the leeward side of the island. Underneath a large mound on the top of the rocky little spot is the celebrated tunnel, and with the assistance of the farmer who alone inhabits this wild bit of land; we soon had the entrance unlocked and candles lighted for the exploration. Going down a few steps and under a low portal, we stood in the mysterious passage. The walls and ceiling are formed of huge stones, but whereas above ground they were worn and broken, here underneath, protected from the weather, the surfaces are complete, and actually covered with ancient carving. The designs were beautifully formed of intricate circles, lines of arrow-heads and curious mystic patterns, the workmanship of over a thousand years ago. On one side of the passage is a niche hollowed out of the stone, with staple rings left here and there, to which it is supposed the Druid priests tied their victims before the sacrifice. One can imagine the scene on that lonely island: the fierce, fanatical priests; the helpless victim, whose piercing shrieks hardly penetrated the cruel walls of the subterranean temple, and the awe-struck crowd of worshippers without, raising the rude chant to those deities they so much dreaded.

We found a beautiful holly-tree in a sheltered nook, and under its spreading branches ate our lunch in true picnic style, and then went for a scramble over the island, which is rough and wind-swept, the Druid dolmen forming a mound at the top, and on the sea side the coast breaking away in abrupt cliffs. The wind grew stronger every hour, and when at last we were ready to return to the main-land, we found it a much more difficult undertaking than that of the morning. The sailors were protected by their tarpaulins, and they spread a

sail over the seat and drew it up over our heads, fastening it to the sides of the boat, and so we started out in the teeth of the wind. The little boat tugged and pulled at her sails, rising on each wave, and then away over on her side, and a big wave would slap our backs and dash all over us. It was the wildest sail I ever experienced, but we could not fear in such a plucky little boat, and with such tough old seamen as these; so we grew

hilarious, and cuddled under our sail, watching the grand effects of sky and sea. It took us an hour and a half to return—just three times as long as in the morning. We were cold and wet indeed when at last we landed. As there was not a fire in that wretched village to warm and dry us, we started off on a run up the street to increase our circulation and to see some neighboring Druidical remains under the guidance of two small sailor-boys. The largest known Mênhir stood in one of these fields until one hundred years ago, when it was struck by lightning, and now lies prostrate, broken in four huge pieces. Each piece is of incredible size, and when they formed one straight shaft, it must have been a most imposing mass. Near at hand is the celebrated dolmen called "La Marchande," the large flat stone of the top measuring many yards each way. Scattered through the farm-yards and fields are many more, enigmatical and colossal. A score of urchins had attached themselves to our train, each claiming that he alone had shown the path to these different sights, but we firmly insisted that the original two who started with us from the village were our guides, and left the others calling down all sorts of Breton maledictions on our heads. The pretty village of Auray would have held us captive for many days, with its quaint streets and houses that were so delightful for sketching, but our time was drawing near its end, and we were already due in Paris. So, paying our bill at the Lion d'Or, which with the two carriage hires amounted to \$5.43 each, we started for Le Mans.

The route lay through the most lovely country, along the valley of a little stream. In the branches of the trees we began to see bunches of mistletoe growing. Soon whole orchards of apple-trees were covered with it, the thick bunches as large as bushel-baskets growing on nearly every limb. It was a beautiful sight, but we were so anxious to pick it that it was aggravating to be

so near as we whirled by in the train, and realize that we could not have it. Could there be anything more sentimental than a bunch of mistletoe from superstitious Brittany? It was advisable to buy our tickets through to Chartres, the next resting-place after Le Mans, and for them we paid \$7.80. At Rennes we had three quarters of an hour to wait, and made up our minds to procure some of that tantalizing mistletoe if possible.

As Rennes is a manufacturing town, this seemed rather hopeless; but, having noticed some green fields across a bridge as we entered the town, we went straight in that direction, and, joy of joys! there was an orchard, and mistletoe actually growing in the branches. A youth in a blue smock lay on the grass underneath, and in hurried, broken French we endeavored to make him understand that he must break some off; but not a sign of intelligence came into his face, and he only muttered, "Je

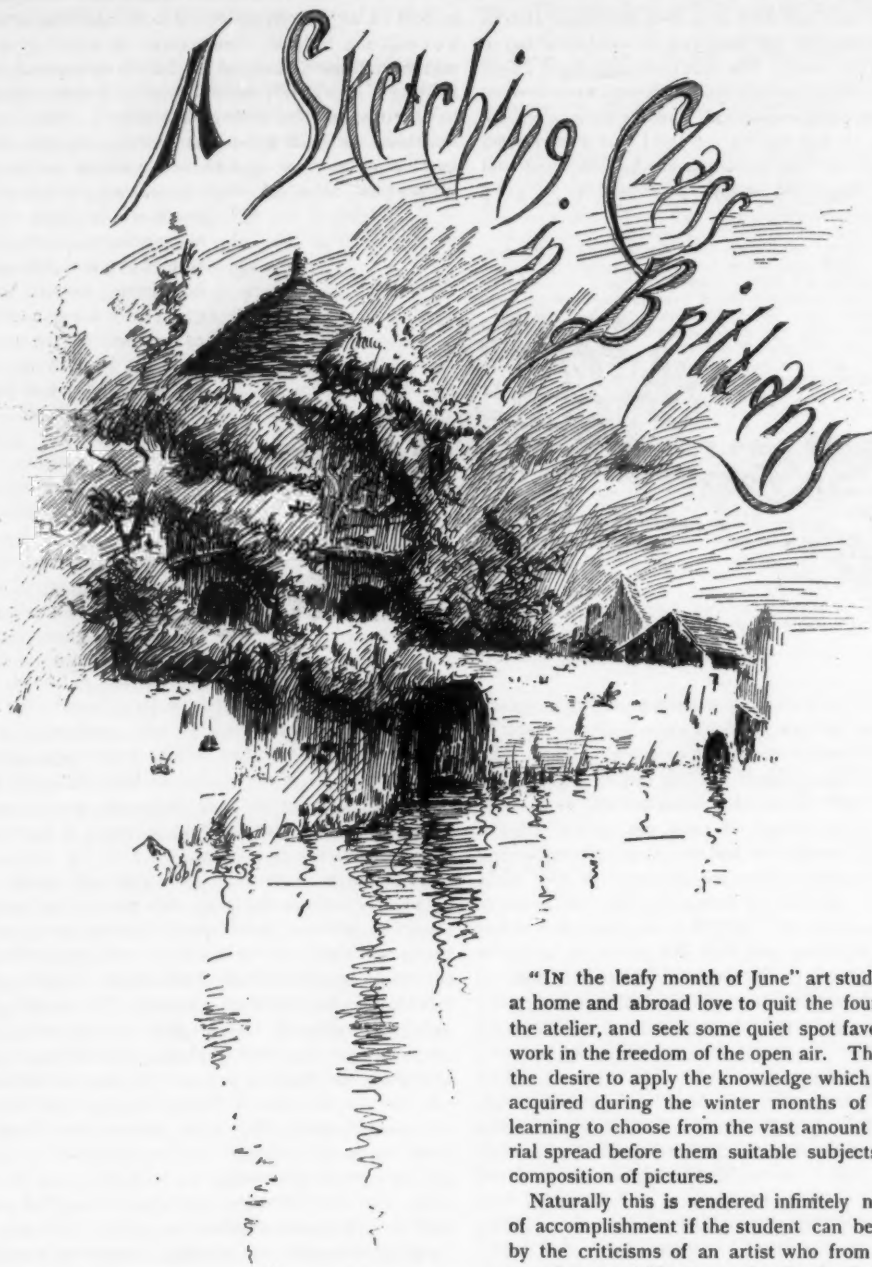
ne comprends pas." We frantically pointed to the tree and reiterated what we wished, until a gleam of comprehension broke over him, and he roared out a Breton laugh. "You want the mistletoe, Mademoiselle? Ha! ha! you shall have it!" and he broke us off a grand bunch, which we carried off in triumph; it now decorates the parlor door at home.

At Le Mans we took an open carriage, leaving our bags at the station, and as our time was limited, offered the driver an extra "pour-boire" to do his best in showing us the town. There is little to see besides the Cathedral, to which we drove immediately. It is beautiful indeed, with its wondrous ambulatory of double aisles and twelve chapels, its rich glass through which the afternoon sun streamed, flecking with brilliant dashes of crimson and blue the soft creamy stone of the nave, and the simple tomb of Berengaria, Queen of Richard the Lion-hearted. One could dream away hours in these stately old cathedrals, and return again and again, only to discover something new each time. Le Mans is chilly, and the Cathedral perches on its highest point, with the château, an exquisite old building, near at hand. From all sides dark and winding streets run down into the lower and new town, and through these we drove, exclaiming over the quaint and picturesque bits of domestic architecture. One house is known as that of Queen Berengaria, though the authenticity is doubtful; while another was the home of Scarron, husband of Madame de Maintenon. As we left the town the warm glow of the setting sun illumined the towers of the Cathedral, which stood up above the city in an attitude of eternal benediction.

On we sped to Chartres, arriving there at ten o'clock at night, and were forced to go from one hotel to another before we could find accommodations. There was to be a horse-fair on the following day, and the town was full to overflowing. Finally under strong persuasion some friends of the "cocher" took us in, though all they could give us was one small room. It was a queer little inn, clean but peasant-like, the "double" door opening from the street directly into the spotless kitchen. As the larger hotels of Chartres are moderate and good, it is needless to recommend this primitive inn. The Cathedral has always been renowned as one of the richest and most privileged in France. From the twelfth century it has been the object of vast pilgrimage, as possessing the miraculous image of the "Black Virgin," to which powers of healing and special sanctity have always been attributed. The crypt is filled with gifts of gold and jewels, while in the nave a second image has been introduced for the devotion of those who do not care to descend into the crypt. The glass of this Cathedral, filling one hundred and thirty windows, is known as the richest in France. So perfectly proportioned is the interior that its size does not impress one at first; but viewed from its many points, its greatness grows on one, and a deep sense of satisfaction pervades the soul. This again is jarred by the incongruity of the two magnificent west towers, each of which is a thing of perfect beauty in itself, but together annoy and unsettle the eye.

A walk through the town disclosed very little of inter-





"IN the leafy month of June" art students both at home and abroad love to quit the four walls of the atelier, and seek some quiet spot favorable for work in the freedom of the open air. Then comes the desire to apply the knowledge which has been acquired during the winter months of study in learning to choose from the vast amount of material spread before them suitable subjects for the composition of pictures.

Naturally this is rendered infinitely more easy of accomplishment if the student can be assisted by the criticisms of an artist who from years of experience quickly comprehends the beauty and

impression of what might entirely escape the untrained eye of the novice. It was under such favorable conditions that a large class of enthusiastic Paris art students, principally Americans, under the guidance of Mr. Henry Mosler, spent last summer in the quaint village of Quimperlé, Brittany. The class of thirty-two members bade farewell to Paris on the morning of June 8th.

Out from the Gare Montparnasse sped the train into the fresh dewy country bright with countless golden mustard fields in the distance, the gentle undulations of the land seeming like a sigh of contentment from Mother Nature in the contemplation of such a charming thing as an early June morning in sunny France. Vitré was chosen as a half-way resting-point to break the journey, offering, as it does, many choice bits of architecture, while the clatter of wooden sabots and the gleam of white coifs indicated the decided change from the Boulevard des Italiens and the Champs Elysée.

Quimperlé still retains much of the primitive simplicity in manners and customs of the Middle Ages. Upon our arrival, as we descended the steep, narrow street, within an arched doorway, dark and sombre, stood a woman in peasant's dress of deep rich blue, a child clinging to the heavy folds, while one hand shaded her eyes from a ray of sunlight as she gazed wonderingly at us. Mr. Mosler pointed to the group and quietly said, "Why not let Nature suggest your pictures? What could be more beautiful than her compositions, which are always near us?"

Bending and winding in its course through the vil-

lage is the river, where the women, kneeling beside the bank, wash the linen upon the stones. Woodland, field, orchard, with the strange, unique style of architecture, form one of the most interesting features of the place; for chance and necessity have produced wonderful diversity of construction and line, refreshingly original (if difficult of portrayal).

All in Brittany being so utterly different from what one is accustomed to find elsewhere, it requires some time to gather together the strange homespun thread of these people's lives and study their quaint customs. The sketches made by members of Mr. Mosler's class and the following notes will help the reader to form some idea of this artist's land. The interiors of the cottages and farm-houses give a fair insight into the Breton's manner of life. In them one finds the high carved beds, which one mounts by steps; chests of walnut black with age, polished bright by constant usage for centuries, and the long narrow table upon which the family take their frugal meals of black bread, potatoes and crêpe baked at the huge open fireplace, whose glowing embers cast a flickering light over all. It is as if some oak-leaf-crowned Druid had waved his enchanted wand and conjured up a scene of two hundred years ago.

Seated here, one may hear in the distance a faint, shrill sound, somewhat resembling a combined grasshopper and cricket orchestra. As it gradually approaches it proves to be a bridal party, headed by the pipers. The happy couple are gayly bedecked indeed. The bride has a gold-embroidered gown, scarlet apron, lace-trimmed, and a wreath of orange blossoms encircles her shoulders. The happy, self-satisfied groom, in the splendor of black broadcloth, velvet and gilt buttons, proudly leads her on, followed by a long train of guests in holiday attire, to the church, where, after the ceremony is performed, bride and groom kneel before two tall burning candles placed near the altar. Out upon the open street—usually the market-place—is given the dance, in which, in an indescribable manner, linking hands, threading in and out their changing measure to the saddest, wildest minor melodies of the pipers, the bridal party trip "the light fantastic toe" in solemn, unsmiling enjoyment.

When the chiming bells of the old cathedral clock have ceased ringing out at six o'clock upon Friday morning there is heard such a clatter of wooden shoes, squealing of pigs, clucking of hens and general disturbance that one knows immediately it must be market day. Sure enough, the market-place is dotted all over with small booths where all varieties of coiffes are for sale, and there are ribbons, laces, gay-colored flannels, pictures of saints and impossible types of almond-eyed beauty, which delight the heart of the chromo artist, all hung temptingly up to catch the eye.

A gentleman busily sketching in one of the small streets was much surprised to find a peasant calmly attaching a cow to his easel, wishing to find a good place for her, while he refreshed himself with a glass of cider at the café. Peasants are not good models, generally speaking, as they seem rather to consider it an imperative duty to take a comfortable nap before a half hour of posing has been completed.

Upon the edge of the forest may be found the sabot-maker's hut, a thin blue stream of smoke ascending from an opening in the centre of its thatched roof. The fire is needed to dry the green wood. From six in the morning until six at night are his hours of labor, and his pay for this is a franc and a half a day. Yet he seems contented and even happy with his lot in life—even if there be only a thatched hut upon it.

Many delightful trips are to be made to neighboring places, one of the most interesting being the Chapel of St. Barbe. In the fourteenth century a nobleman while hunting was caught in a terrific storm, which

est. The old mediæval landmarks are one by one being swept away, and giving place to modern buildings and modern trade. However, the horse-fair is still the same. In the market-place were booths and shows of all kinds—peddlers, mountebanks and educated dogs, drums, cymbals and pipes, and a general confusion. Near at hand, under long rows of beautiful trees, were the tracks for showing off the animals, and behind their rails were rows of excited and nervous horses pawing and neighing, waiting their turn to be cantered up and down the track. Men in blue blouses with long whips stood about in groups, criticising and taking points on the various beasts. It was a sight thoroughly characteristic of the country.

And now for Paris, that Mecca of all students. We could scarcely believe that was actually our destination, as the train passed swiftly out of the station at Chartres, and we bade farewell to Brittany. How lovely the fair city appeared as we approached it from the southwest through Versailles and St. Cloud, its many spires and white buildings sparkling in the bright sunlight, telling of a land of beauty unknown and enticing, which was to end our little trip with a delightful feast of art and culture! We had nine good days in Paris, and were fortunate enough to find accommodations for \$1.50 a day in the excellent pension of Madame Souchet, 248 Faubourg St. Honore. We saw Paris from the tops of 'buses and trams, the correspondence checks taking us everywhere.

My expenses through Brittany had amounted to \$23.24; Paris cost \$18.50 for the expenses of living, including one day at Versailles and half a day at Auvers sur-Oise. The ticket to Boulogne, where we took the Netherlands steamer for New York, was \$4.69, and counting \$10 for gifts and souvenirs from Paris, it brought the total expenses to \$229.41, or, deducting the steamer passage, to \$154.41.

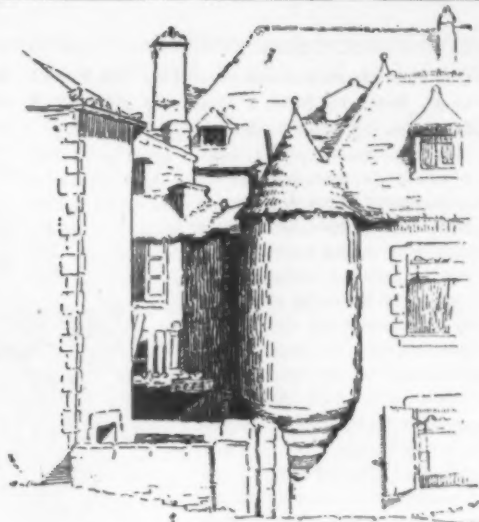
M. R. BRADBURY.





"The bridge of Loujane" Quimper

LILIAN GREENE 1891



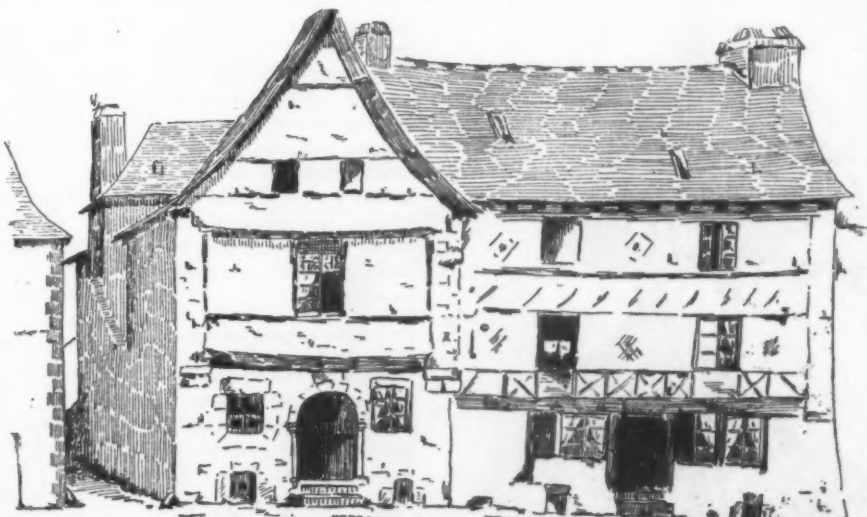
"Quimper" Quimper



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"Place St Michel" Quimper

SKETCHES OF QUIMPERLÉ. BY STUDENTS OF MR. HENRY MOSLER'S SKETCHING CLASS.

BY LILIAN GREENE, M. B. COOVER, C. M. OSBORN, L. MONTAGUE GRISWOLD, J. G. COCHRANE, R. E. KELLEY, AND E. C. MATHEWSON.

hurled an immense rock almost upon him. He made a vow to St. Barbe to build a chapel on the spot if his life should be spared. So today, clinging to the cliff's edge like a swallow's nest, approached by descending a steep stone stairway, stands the chapel, wonderfully beautiful, overlooking a wide sweep of valley. There is a legend of the devil coming in the night and transporting the foundation stones to a barren waste upon the opposite side of the valley. So, of course, some poor angel would have the trouble of carrying it back to the lovely spot where it now stands. We may infer that the devil found it rather a tiresome performance to transfer the chapel's foundations after a while, and so let them remain as we find them now.

The "Pardon," or yearly forgiveness of sin, is attended by peasants from all the surrounding country, who, in their various costumes, form a large, fine procession. Headed by the choir boys and priests, softly chanting as they wind up and down the steep stone stairways, and finally solemnly kneeling in a large semicircle about the chapel, they afford a spectacle never to be forgotten by one who has once witnessed it.

ESKA E. COLLIER.

LANDSCAPE NOTES.

USE OF MEMORY IN SKETCHING FROM NATURE.

MANY of the most beautiful effects in nature change too quickly to sketch them fully as they pass. It is, therefore, necessary to attempt them from memory, and for this a special culture of the memory is requisite. A system of mnemonics may be created by establishing certain types of forms in the mind, and, by referring all irregular forms to them, the observer will note chiefly how these—the natural forms—vary from the type, and will be able to hold in mind, long enough to transfer them to paper, the distinctive shapes of clouds and mists that may be changing before his very eyes. The most universally used type-forms are the simple geometrical shapes of circle, square, triangle and the like. There is no need to dwell on the use to be made of them, since it is almost a matter of unconscious habit with everybody who has received a common-school education. But the letters of the alphabet offer a greater variety of forms, and may often be used as signs by which to remember some remarkable form in nature.



"A QUIMPERLE BEGGAR." BY GUSTAVE H. MOSLER.

When the observer once begins to make use of any general system of mnemonics, he will be sure not to re-

strict it to vanishing forms alone. Even when drawing fixed objects, seated at ease in one's studio, and with



"CAUGHT IN A SHOWER." SKETCH BY FLORENCE CARLYLE.

plenty of time, it is a great advantage to be able to rely on one's memory. In sketching from nature it is necessary even when dealing with permanent objects. A form rendered without taking the eyes from the paper is likely to be both more correctly and more spiritedly drawn than if the representation of it be the result of a number of partial observations. Suppose that a sketcher is making a rapid memorandum of some sea coast scene, with a tree in the foreground. The tree will most likely lean away from the sea, and throw out large branches on the land side only. This characteristic fact may be held in mind by comparing it to an italic capital F, and the draughtsman can give all his attention to noting in what points it varies from that type, either in the number of branches, their relative length, the slope of the stem, etc. He will thus, at the first glance, take in all the important facts about the skeleton of the tree. If there be a group of trees, some more heavily foliated than others, these last may be distinguished as looking more like the letter P than F. Most trees, in ordinary situations, branch like a Y; and from the crossing of these Ys, the upper twigs generally look like a lot of Ws against the sky. Shadows, again, will fall on cliffs, and the water at their base, like an L; and to take a more poetical illustration, the moon, rising above tower or steeple, will look, as Alfred de Musset expresses it,

"Comme un point sur une I."

Similarly, one may remember colors by keeping in mind certain types and taking note of how the natural colors vary from them. But this we need not dwell upon, since the color-box offers the most obvious set of types, and the painter unconsciously comes to think of all natural colors in terms derived from his tubes of pigment, and from the blended colors that he makes out of them. He also gets to have precise mental images of

quite a number of the most useful of these latter, and he may give them names derived from the natural objects in which they are found. But these combinations vary with every painter, and the only set of types that can be recommended for general use is that derived from flowers.

If the sketcher draws well the silhouette of a tree, indicates its branching, and then passes a flat tint of the general value of its foliage over it, he should be able at any time thereafter to recognize at least its species; but when a tree is a conspicuous object in a foreground it is necessary to show the forms of its principal masses. It will expedite observation to keep in mind the general fact that the shape of these masses is like that of the leaves—that is to say, jagged leaves, like those of the oak, make jagged masses; rounded leaves, like those of the plane-tree, rounded masses, and so on. This is due not so much to the shape of the leaf as to the general harmony which runs through all parts of the tree, both large and small. In many trees—the American elm is a notable example—the lower branches droop, the middle ones push out for a little way horizontally, and then strike up and

out, and the upper branches grow nearly perpendicular. The elm may be regarded as a type of this normal style of branching, from which other trees vary more or less. The poplar is a good example of the class of trees in which the upright tendency predominates; the oak, of that in which the main effort is in the horizontal direction.

In the majority of species the general form of the tree is determined by the upward growth of the central branches, and the tendency first out and then up of the others. These, it must be remembered, are but general indications. It is by attending to the variations from



"A LITTLE BRETON." DRAWN BY N. B. COOVER.

the type that individual character is to be given. The forms of the branches are often characteristic. The

oak branches, stretching straight out, double on themselves, prop up every new growth by a thickening of the part from which it sprouts, and are consequently

unconsciously observes the tree to which they belong perhaps thousands of times, and gets it, as we may say, by rote. But his study should not stop at that if it is to be really useful. After making each detail drawing, he should draw the same tree, working for masses only, and should also draw it from memory. A series of different species of trees studied in this way will more certain and definite knowledge and more real facility than any other course of study could possibly do.

Copies should be studied for handling and technique more than for their reports of nature. Still good copies, provided there be a sufficient variety of them, are not to be despised as furnishing a preparation for sketching from nature. The best are broad studies of masses, such as those given with *The Art Amateur*. Where detail is attempted it seldom follows nature closely. Artists usually invent some short-hand indication of various kinds of foliage, for instance, which their public learns to accept, just as it might learn to use a new word. It would be interesting to recount the history of the various conventional ways of representing foliage, some of which look as "funny" as do past fashions in dress. It takes a clever artist to do anything worth while with any of these tricks. The amateur may without femerity take the great artists for guides on this point, who either treat detail as texture—that is, as

something to be rendered by handling—or study it as faithfully as they do the larger forms.

The best thing that can be said for the various conventional ways of representing foliage by loops, dots and zigzags is that they give a certain suppleness and agility to the fingers. They add but a very trifling degree of character to the forms to which they are applied, and so far as the pupil learns to depend on them in lieu of studying nature, so far they pervert his taste and fill him with false knowledge. If the student will begin with severe study of detail on the one hand, and equally conscientious but broad study of masses, ignoring detail, on the other, he will find himself in time gradually getting more and more breadth in the former class, and more character in the latter, without the use of any make-believe shorthand. If he cannot forego, in his studies of masses, giving some indication of the multiplicity of parts in nature, let him take a rough paper or rough canvas and use a means which naturally gives texture and suggests detail, such as charcoal or crayon, rather than lead-pencil, and thick impasto rather than thin washes; but in that case he should remember that to get the same amount of study he must work on a larger scale than if he used smooth paper and a fine point.

TUBE colors, for china painting, as a rule, do not require additional oil. If they are stiff, mix a half drop of fat oil with paint about the size of a pea.

HINTS FOR LANDSCAPE STUDENTS.

FROM Mr. Henry Mosler's hints and criticisms to his sketching class the following practical notes have been made by Miss Eska E. Collier, in the belief that they will prove valuable to many readers of *The Art Amateur*:

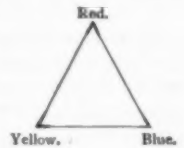
As a medium, in your dark colors that dry slowly, use Siccatis de Courtray diluted with turpentine—say half of each. Let the colors for your palette be:

Silver or Zinc White,	Vermilion,	Verte Emeraude,
Yellow Ochre,	Madder Lake,	Emerald Green,
Transparent Gold Ochre,	Cobalt Blue,	Burnt Sienna,
Cadmium Yellow,	Ultramarine,	Cassel Earth,
Venetian Red,	Mineral Blue,	Ivory Black.

Each student, it may be remarked, was provided with a light wood sketch-box (with either a thumb-hole or strap, so that it could be held conveniently). The box was arranged to hold several wooden panels for quick sketches of such things as in the course of a ramble might give an idea for a picture, teaching as well to strive to gain quickly color values, which is of the greatest importance in all out-of-door work.

THERE is lack of harmony in many sketches because the warm and cold tones have not been properly distinguished. Here is a diagram illustrating a simple fact which is often overlooked, but should never be forgotten: If a light be blue, the shadow will partake of the combination of the other two colors which form its complementary color. Just in the same proportion as the intensity of the blue will be the strength of the orange tone (red + yellow) in the shadow; and vice versa, if the light be warm the shadow will be cold. A study of the prismatic colors is advisable. Whatever a color may be, the complementary one will be found close beside it.

COLOR as well as sound vibrates; watch a summer sky for the proof of this. No one spot is entirely the



"A KITCHEN CORNER IN A BRITTANY COTTAGE."

DRAWN BY EDITH H. MOSLER.

gnarled and knotty. Those of the maple, on the contrary, are smooth and straight, or regularly curved. Those of the sycamore are even more knotty and irregular than the oak, so that the tree, with its patches of white bark and its scattered leafage, always looks as if it had just been struck by lightning. The manner of the junction of branch with stem is a most important point to observe. The branch seldom enters the trunk at a sharp angle. Even when its main growth is perpendicular it always at that point looks more like an h turned upside down—q—than a y or a k. There is a swelling all around the branch where it leaves the stem, but greatest underneath, where it serves as a sort of bracket or buttress. In many trees, as the apple, this swelling is distinctly visible all the way down the trunk, and it usually describes part of a spiral line about it.

Not only have various sorts of trees and rocks their particular characters and expressions, but there are certain general classes of landscapes. The flat landscape, presenting numerous and long horizontal lines, gives an impression of calm, passing in the shades of evening into melancholy. Tall trees and upright masses generally suggest effort and excitement. The diagonal line of sloping hill-sides combines, in some degree, the properties of both upright and horizontal, and is the most generally pleasing. Then, there are many sorts of atmospheric effects that act on the spectator when he sees them in a picture, much as the weather which produces them does. The level light of morning and evening, the full light of noonday, moonlight, effects of rain and snow, bursts of sunlight through stormy clouds, effects of twilight and of mist may be classified, and each class may be studied for its recurring forms, so that when an effect of the sort presents itself the observer's attention may be devoted to whatever may be peculiar to it and not likely to occur again. It is often more essential to the success of a sketch that such effects of atmosphere or of light be well rendered than that the forms of solid objects be made out distinctly. Yet there is no way of studying them from nature except by cultivating the memory.

The strict study of detail, when not practised exclusively, greatly strengthens and informs the memory. In copying leaf by leaf and branch by branch the artist



"A STUDY OF BRETON STILL-LIFE." DRAWN BY NELLE DAVIS.

same color: it will be found to be tone upon tone in infinite variety—a symphony indeed.

SEEK for variety in handling just as much as in line. For instance, lay on the color heavily with a palette knife on a rough stone wall or building, but lightly, delicately upon the face of the child which may be leaning against it. Contrast always one thing with another, but let there be comparison of light with light, dark with dark, color with color and tone with tone.

CONSIDER your work as a whole to commence with; afterward part by part, never losing the thought, however, of the entirety in any small, unimportant details, which may destroy or detract.

OBSERVE the transparency and brilliancy of green—how sparkling and fresh it is! Try to give it in pure color in your work; also, do not paint distances in a weak, hesitating manner, but clearly and decidedly, as you would nearer things. You will best secure the appearance of distance by painting, not in a ghost-like, unreal way, but by the truth in color.

ANY exact repetition of line is to be avoided. In agreeable variety will lie the great charm of your composition. Especially avoid right angles in the disposition of arms and legs. The same rule is to be followed in regard to lines in general. Find the large, sweeping action of the figure first, and let the details and all accessory arrangements take care of themselves. As a general overlooking his army for action, grouping a division, does not concern himself about individual soldiers, nor care if a canteen of one of the men happens to be placed upon the wrong side, so should the artist consider his large lines—his masses. When these are arranged satisfactorily, details may be attended to.

STRIVE in the beginning for the action of figures, for upon that depends the life and spirit of your work. If the principal masses be correct, they will be enough to begin with. Is delicate modelling of no use when we begin to paint? No; the vigorous line will be worth much more.

BE in no haste to begin a picture, but make many small studies of it with care and thought. (Several color sketches will also help a good deal.) Even with all this there will be difficulties enough to contend against.

IT is wise to make an allowance of several inches of extra canvas all around the stretcher in case you should find a decided advantage in an alteration of the proportions of your picture.

THE rule for enlarging a small drawing is not difficult to follow if accurately observed. Determine the position and dimensions of the object to be represented upon the canvas. If of a figure, the height may be taken as the standard. For instance, in the illustration given herewith the point chosen was slightly above the coiffe to the tip of the foot, upon which the weight of the figure rests. With a pair of compasses this was divided into nine equal parts. Then the horizontal lines were drawn, afterward the vertical ones, so as to form perfect squares. These were numbered at the side. The enlarged squares were then made upon the canvas in the same manner, be-

ing drawn in from the small sketch, as indicated by the squares in it. The drawing was afterward carefully corrected from life.

DO not forget Nature in the desire to make a good picture, for there is no such cross-cut to success. Observe well and endeavor to copy truly that which is be-

feeling of breadth. In handling seek for the noble masses; they will give your work power and strength which no amount of elaborate finish and detail could possibly do alone.

IN "plein air," or out-of-door effects, the object, whether it be figure or otherwise, receiving light from the sky above, will have its horizontal parts more brilliantly lit up than the perpendicular ones. Certainly, reflected lights will illuminate your subject from all sides, very different from the dense shadows found in a studio.

ADOPT a certain time for your out-of-door pictures of, let us say, two hours' duration, working only then. Otherwise the sun will change all shadows, and the result be full of contradictions which cannot be explained.

NEVER forget the sky is a dome of clear, radiating light, changing to a deeper, more intense blue as it ascends, but growing warmer in tint near the horizon.

Water but reflects a small portion, and is considerably affected by nearer objects. When the sunlight shines through foliage it gives it a golden appearance, but when shining upon it the appearance is of rather a grayish cast, altogether different. Light as well as color will be found to have its repeating notes throughout the entire subject of your choice: it is like the pebble thrown into the sea in such a manner as to skip from wave to wave before disappearing.

BREAD PITH rolled between the fingers is much better than India rubber to efface lead-pencil or to take out lights. The bit of rolled bread can be made to take any shape at will—circular, square, flat, pointed—and by merely pressing it on the paper, the pencil will be taken up so as to leave a light spot of the same shape and dimensions. Besides, it roughens the paper much less than rubber. Galvanized rubber, rubber sponge and other erasers should never be used by the artist. The stumps used for shading with lead-pencil should be made of cartridge paper, never of chamois-skin or leather. If a softer shade is needed than can be got with the paper stump, the little finger may be used, especially in rubbing in a sky or the soft masses of a misty distance. If the drawing is to be stumped, the draughtsman should commence with the distance, and, passing to the middle distance and foreground, should use the instrument to model the masses and reduce the too obvious details. The stump should be considered as simply a secondary means, and the student should not employ it at all until he is well acquainted with all that can be done with the lead-pencil alone, with which the stumped drawing should always be gone over to regain precision of line and force of shade.

GOUACHE has the disadvantage that it tends to become yellow and dark with age, especially if it is exposed to the products of the combustion of illuminating gas. The general introduction of electric lighting should be favorable to it. Retouching is not so difficult as in water-colors. Light tones can always be gained on any ground, and, as in oils, repainting can be carried to any extent. But the less this privilege is abused the more durable will be the picture. Glazes, if very rapidly applied, will not disturb the opaque colors



"GUYED" BY SMALL NATIVES. SKETCH BY FLORENCE CARLYLE.

fore you, letting it form a clear photograph upon the brain distinct as the actual scene. Perhaps into it may enter some of the individuality of the artist—the sentiment which the scene aroused within him.

BE as careful as you like, but not hesitating, or your work will betray your timidity in every line.

LIGHT diffuses light to such an extent that an object fully illuminated will by its rays destroy by a vibrating light the outline encircling it; and a dark which is surrounded by light will be materially affected by it to such an extent that the dark mass in question will be nearly absorbed by it. Light falling against light, shadow blending into shadow by gentle transition, will give a



ILLUSTRATION FOR THE ENLARGEMENT OF A SMALL DRAWING.

SKETCHING ALONG LAKE GEORGE.



KNOW of no water clearer, purer than that of this long, narrow lake, supplied, as it is, by hidden springs that lie deep within its bosom and from mountain springs that send their sparkling overflow down rocky courses to swell its fair surface. Many artists who hear the votaries of fashion discussing the charms of Lake George are apprehensive of its being too much like the ordinary popular watering-place; but gay crowds and high prices have as yet failed to find their way to the more intricate and delightful recesses of the lake's rugged shores.

"A sketching tour on an economical basis," which will bring the artist within easy access of the most desirable ground, may be mapped out as follows: From New York City, an excursion ticket, good from the opening of the season until the last of October, may be purchased from the People's Line, Albany Boats, or from Thomas Cook & Son, 291-2 Broadway, for \$8.50 to Caldwell, at the south end of the lake. If one wishes to go farther, it is best to have the fare on the Lake George boat added to this, then baggage can be checked through. There is no part of the lake that is not picturesque, but a sketching season can be spent to the best advantage within the twenty-one miles that lie between Bolton and Roger's Rock—about three fifths of the length of the lake. Nine miles from the former place and twelve from the latter is situated Hulett's Landing. This means a landing, and not a settlement. There is a post-office on the rocks hard by, and a few rods back from the shore there is a good hotel, where guests are accommodated for \$2.50 per day or for \$9.00 and upward per week. At the nearest cottage, S. T. Cook's, comfortable, home-like accommodations and an excellent table may be had for \$7.00 per week. Within a mile, southward, are several cottages where guests are received and well entertained. These places are all close by the lake—from three to five minutes' walk. It would be hard to find any other landing where such desirable headquarters can be obtained at moderate prices.

The excursion ticket mentioned is \$9.50 if it includes the fare from Caldwell to Hulett's Landing. Any one who wishes to rush through by rail, instead of having the sail up the Hudson, can take the Saratoga express from New York to Chubb's Dock, which is five miles from Hulett's Landing by a mountain stage road. It costs but little more than the sum to which the two dollars for a state-room each way brings the fare on the People's Line. The day boats do not connect with the train at Albany in time to take the Lake George boat at Caldwell. Coming by the night boat, everything seems to fit; and one can reach Hulett's Landing in time for a good noon dinner. Passengers from the north take the New York & Montreal Railroad to Ticonderoga, thence the Lake George steamboat. Those who come from Boston and other points east often prefer the New York route, which is mostly by water, to the more direct route over the Central Vermont Railroad.

The first thing one wants after getting settled is a row-boat; an ordinary one can be secured for \$2.50 per week; \$3.50 and in August \$4.00 is the rent asked for a light cedar skiff. It is far easier to row than it is to tramp and follow the ins and outs of the rocky, wooded shores. Driving near the shore is in many places impracticable. The roads end where they will—at a cottage door, perhaps, or at a cross-road running to a boat landing. With your boat, you have none to consult except yourself and the weather. Squalls come up suddenly on the lake, and the wind has a way of plunging down between the mountains and agitating the water in a most unexpected manner, changing its mirror-like surface to one that is scarcely less dangerous than the open sea. Although the lake is narrow—not much over three miles wide at any point—it is best to avoid crossing it in a row-boat under a threatening sky. On either side there are safe coves into which one can always beat a hasty retreat.

A sail-boat on the lake is a *rara avis*. In any of the coves or bays one can find a stretch of sand or an easy slope of rock for a landing-place, and the encircling points of land make ideal foregrounds. The thickly wooded islands form another characteristic feature of the lake. Those known as the Harbor Islands are among the most beautiful, and are within a half-hour's row of Hulett's Landing. Durand used to spend much

time sketching among these islands. All the other islands that are of any considerable size belong to the State; but these were purchased about twenty years ago by the Paulist Fathers of New York City, some of whom occasionally camp on the one lying south of the principal division. There are little harbors shut in between them where the water reflects the dark greens of their tall trees and the varying grays of their jagged rocks. If there is a glimpse of the open lake beyond, that will take on the lighter tints of the sky. Black Mountain is on the east shore, opposite, and rises to a height of more than twenty-six hundred feet. Unless partly cloud capped, as it often is, it gives rather an abrupt perspective. If a sketch is taken looking westward, the mountains on that shore will show steep, rocky sides, more or less wooded, but not of such formidable height.

Even if a sketch does not take in enough to show that it is on Lake George, it will have some of the rich olive tone that always prevails among these Harbor Islands. Altogether this lake is peculiarly free from those cold, gray-blue tones that become so monotonous on most sheets of water. It is because the mountains rise immediately from its shores. If one is searching for a bit of vague distance, one can always find it in a long reach either north or south, but there will be no lack of bold feature near by. There is Lake Winnepesaukee in New Hampshire, beautiful as a dream, but too much like a dream, in that its greatest charm seems far away. The White Mountains may be seen in the distance; there is Mt. Washington, Chocorua, the Sandwich Dome; then, within a few miles, the long rugged back of Ossipee and various lower peaks; but the lake itself, with its flat islands and marshy shores, offers rather meagre foregrounds. As to color, except at sunrise and sunset, it is hard to get anything more than blue, blue-green and neutral tones. Any one who visits Lake Winnepesaukee first will be beguiled into believing that its beauty is peerless; but when Lake George has had its turn, every lingering memory, as well as every sketch, will testify in its favor.

By having headquarters at Hulett's Landing, as suggested, it is easy to get a full day's sketching at any of the points south—or up the lake, according to local parlance and according to the current—by taking the morning boat. It touches some of the best points, though not all. One may not always care for a long pull at the oars before beginning a day's sketching, and, when the distance is considerable, the little steamboat does not come amiss. It leaves Hulett's Landing at eight o'clock, and gets back in the evening at about the same hour. There is not so much to tempt one beyond The Sagamore and Bolton, nine miles southward. Here the mountains that one has seen rising up against the western horizon show their reverse sides, as they only divide Northwest Bay from the main waters of the lake. Here is a fine coigne of vantage. Looking north, one gets an enchanting view on bay and lake, with their mountains combined in a grand perspective.



What not to paint is sure to be the question. Shorter trips may be made by landing at Fourteen Mile Island House, Hundred Island House, Pearl Point or Shelving Rock; and by strolling around for a few minutes good points of view will be found. At the following desirable places still a little nearer, unfortunately, the steamboats do not land. One is French Point, on the west side of the lake, from which the best view of Black Mountain is obtained; another is Paradise Bay, a place well deserving its name. Considerably north of these, and within easy rowing distance, is the old site of the burned Horicon Pavilion, from which a well-marked path leads to the top of Black Mountain, and there one may see the Green Mountains, several of the Adirondack peaks, and a vast extent of country in every direction; but these are bird's-eye views that one does not want to sketch. Along the path, however, there are beautiful vista views; and below, near the starting-point, various pretty views.

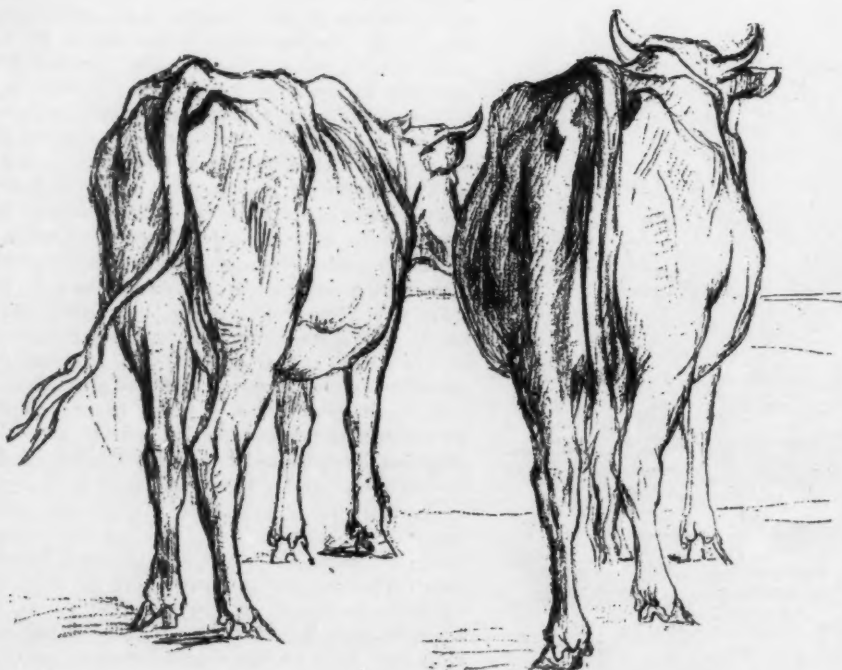
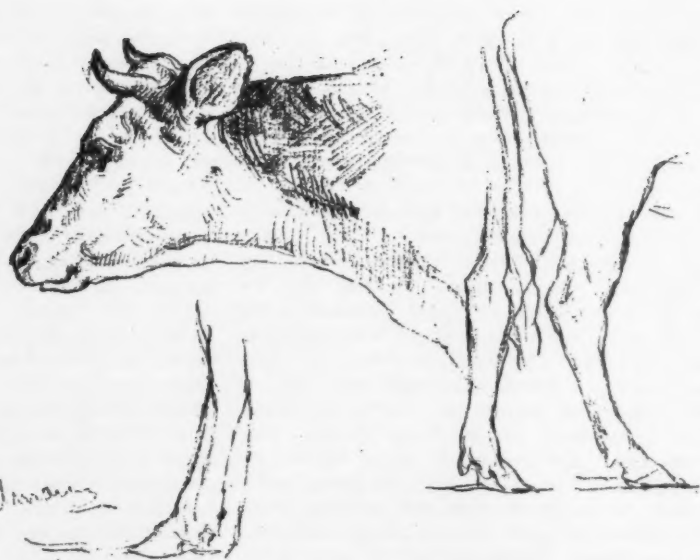
A little farther north, and on the west side of the lake, is a bay that has a less attractive name than that mentioned above. It is Rattlesnake Bay, a cozy little place where one may tie a row-boat to a tree, and after a rough walk of fifteen minutes through the woods and along a brook, come to the Falls of Elijah. The high masses of rock here make a grand study, and the water, when not swollen by heavy rains, finds its way down from one to another so quietly that it is seldom whitened with foam, but remains as clear as crystal. Wherever tree pools are formed, they are still enough to reflect tree trunks, leafy branches, and what-not most faithfully. Returning to the east shore from Rattlesnake Bay, and, by the way, rattlesnakes are no more likely to be found around this bit of a bay than elsewhere in this region, the boat may be rowed along under High Rock, which is a part of the trunk of Elephant Mountain; and at many a point along this side of the lake one will be tempted to pull in and make a sketch.

When sketching north of Hulett's Landing one cannot depend upon the steamboats at all and get much time, without staying away over night, for the first boat from the south comes about noon and returns a little after two in the afternoon. At a place as near as Sabbath Day Point, two miles north, on the west side, it would be possible to get two hours; but rowing that distance is an easy matter, and then there is no anxiety regarding time. Here there are projecting little sand beaches and light green meadow lands that come in most effectively with the mountain scenery. Two and a half miles farther north is the next landing, Silver Bay. Mr. J. J. Wilson, the proprietor of the hotel there, will send a neat booklet to any one who writes for it, telling all about that delightful retreat and its neighborhood. About three miles farther on the lake becomes as wide as it is toward the southern end. Opposite this expanse on the west side is Hague, from which a wagon road leads back to the graphite mines. Northward now the mountains seem to close around as if to meet and shut off further navigation. But no! between the grim height on the right, from which "Anthony's Nose" comes out as clearly as if chiselled by a sculptor's hand, and the great declivity a little farther off, on the left, which is the famous "Rogers' Slide," any lake boat may glide through on its way to or from Ticonderoga. Still on beyond more mountain peaks are dimly seen. This part of the lake is about twelve miles from Hulett's Landing. The steamboats going north are not available for a day's sketching, the steam launches are expensive, and the row would be too long. But good accommodations may be found at Rogers' Rock Hotel, which is conveniently near. There is only a short stretch of lake north of this point, and it is comparatively tame.

From the Ticonderoga landing at the outlet of the lake there is a stage road leading to the picturesque ruins of the old fort on the great bluff overlooking a part of the narrow, southern end of Lake Champlain.

When the weather does not favor boating, one can wander back of Hulett's Landing, and find something altogether different from lake scenery. There are rocky, wooded glens, running brooks and beautiful cascades so near that it is easy to get several hours' work among them between meal-times. By following the principal brook up about two miles one comes upon Foster's Falls. They are, perhaps, seventy-five feet high, and veil-like in their character, flowing as they do over an almost vertical ledge of rock on the side of Elephant Mountain. They are shut in by dense woods on every side, and above, too, there is a maze of trees and vines.

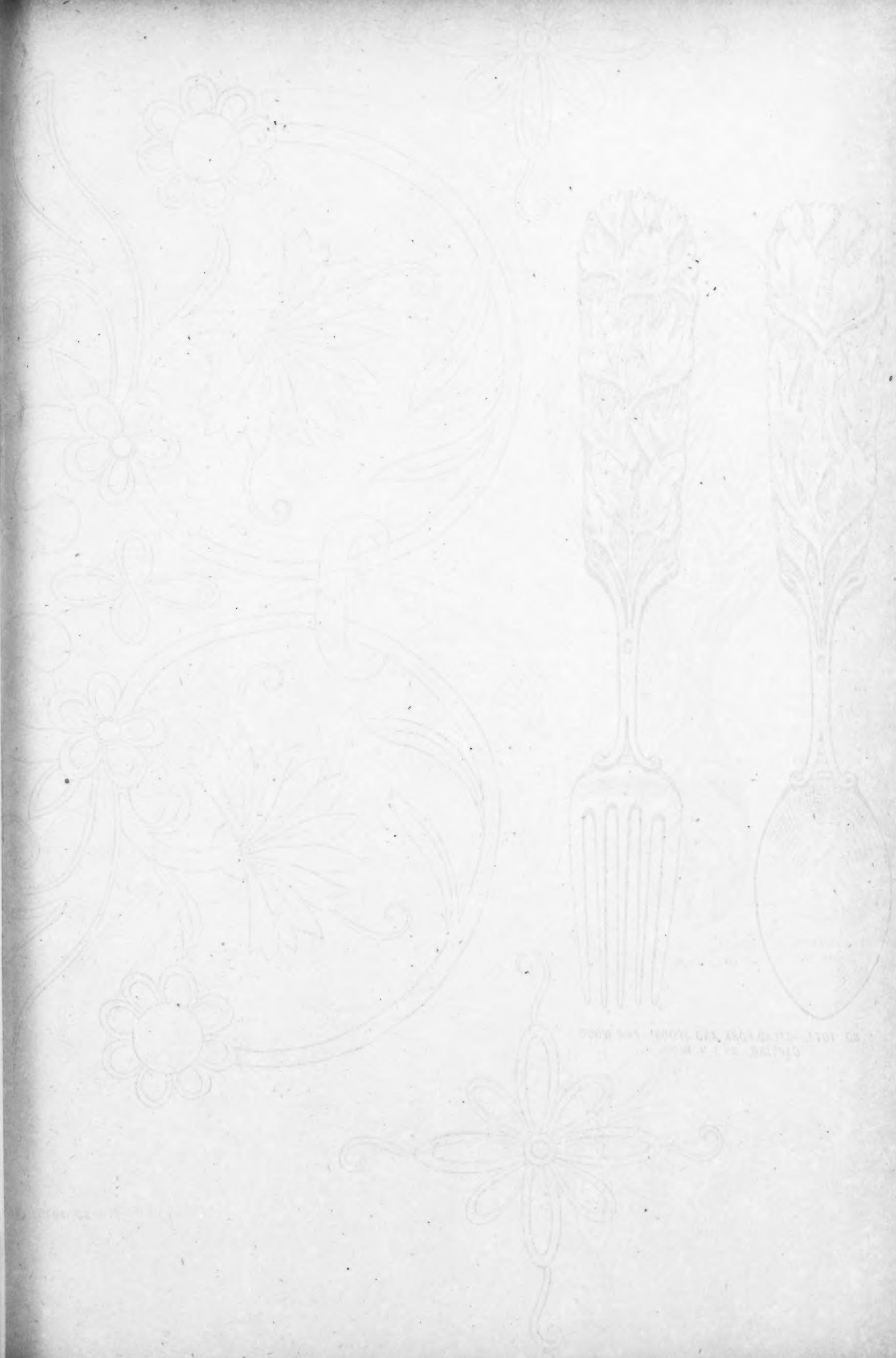
H. C. GASKIN.



STUDIES
OF
CATTLE.



BY
B. ULMAN
AND
HAMMAN.



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THE PAINTING OF CATTLE.

It is a saying among artists that in order to learn how to paint animals well one ought to already know how to do it pretty well. In other words, it is only after one is well advanced in his preliminary studies that he is ready to proceed to painting with the view of making pictures—an observation which, in fact, might apply to every branch of art. When the student is able to draw rapidly and correctly from nature, he has only, in reality, acquired the means of becoming an animal painter. Even when the technique of painting is mastered in addition, there will still be necessary constant studies of action and of the habits and preferences of the creature. To be a good animal painter one must not only have a rudimentary knowledge of anatomy, but be a good field naturalist, so far as his special subject is concerned.

It is necessary to get on good terms with your model. Hence one should work often from the same animal, using a small sketching-block, which can be held in one hand while one stands or moves about following the motions of the creature. Cattle (and horses too) are very curious, and, for a while, will show almost as much interest in your doings as a country boy who has never seen any one sketching before. A chance should be given them to examine sketching block, paint-box and other apparatus after their fashion. Let them, if they choose, slobber over the first blank leaf of the block and upset the locked paint-box and the camp-stool with their horns. After they have satisfied themselves that these things are neither good to eat nor calculated to hurt them, they will be much less likely to come behind you unawares and spoil a drawing or a color study. After a great many sketches and fragmentary studies have been made, it will be necessary to make complete studies in light and shade and color. As this will take a good deal of time, it will be needful to have the animal tied and hobbled, and to hire some one to keep it at rest, or force it back into the required position. A boy may fill this function if the model is quiet and already used to the painter's traps. If the animal is at all accustomed to draught work, as oxen commonly are it may be kept pretty quiet for an hour or two by merely placing it unharnessed between the shafts of a cart,

When making a study in oils of a cow's head from life, devote the first day's work to the drawing only. Trace the outlines on the canvas at home, and, next day, working from the model, rub in rapidly the ensemble of the effect, using but little color, rendered very liquid with a mixture of linseed oil, spirits of turpentine and siccative. This study will dry almost as rapidly as a water-color, owing to the siccative. This allows the

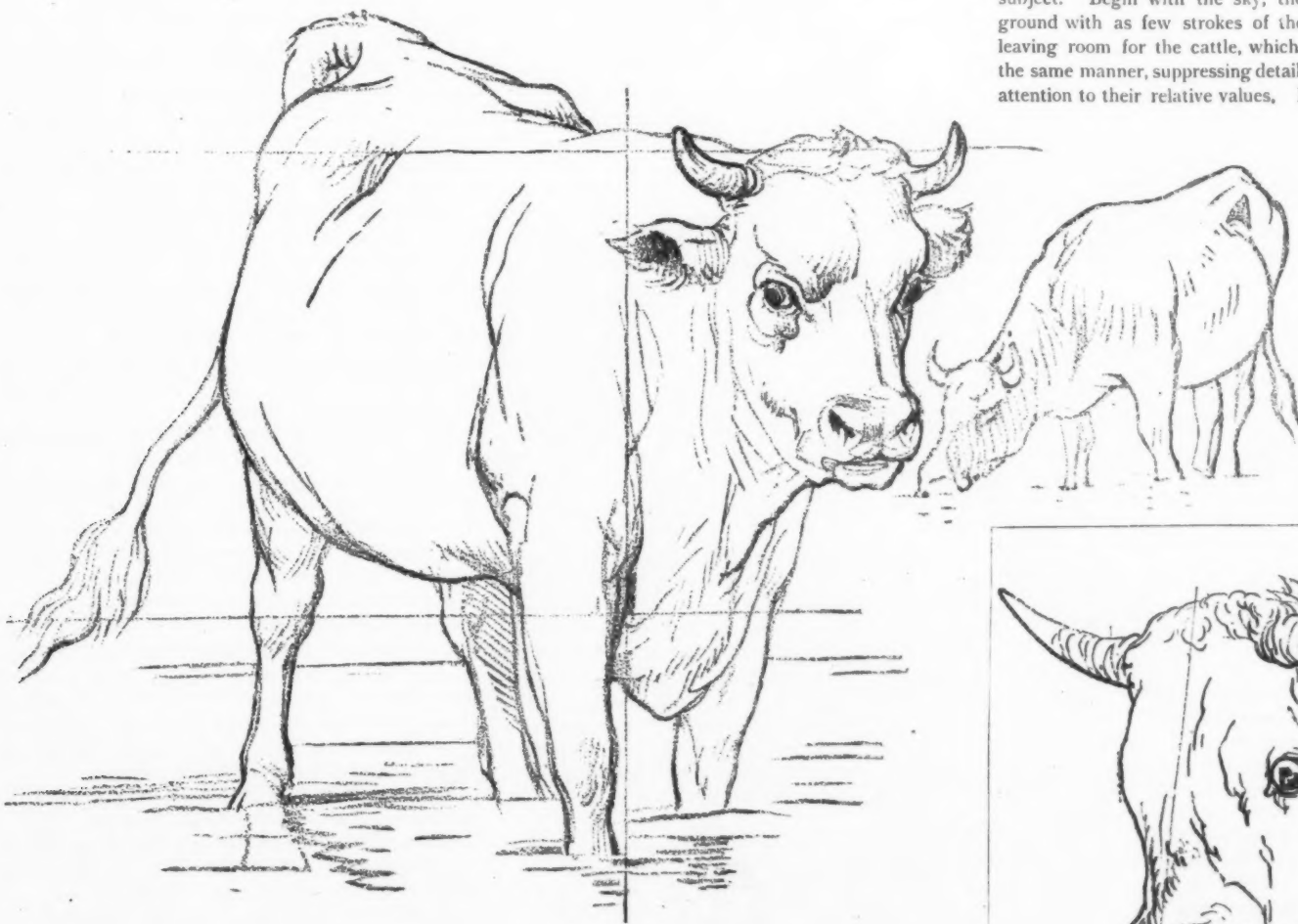
After having studied the head, limbs and entire figure of an animal at rest, take a small sketch-box with a thumb-hole, such as is used for water-color sketching, three or four bits of canvas only large enough to fit into the cover of the box, some small square brushes, and the few pigments which, by this time, you know are absolutely requisite. Then, allowing your model to remain at liberty, follow it, making studies of movements



PASTURE-LAND IN NORMANDY. AFTER A DRAWING BY E. M. F. HAMMAN FILS.

second painting to be gone on with at once. It should be in pretty stiff impasto. With American or German pigments a very little oil may be used. French colors are apt to require more; English have usually too much, as they come. Each part should be finished at once, since this impasto will take a long time to dry, and cannot be worked over. If the animal is spotted or brindled, paint first the darkest parts and finish with the lighter. Use bristle brushes, except for the eyes, which may be

and of effects of light and shade as they happen. The pictures and studies of Troyon show how important these little sketches may become. There are a great variety of actions to be observed; rising, lying down, walking, running, drinking, bellowing. And the effects of light, particularly on party-colored animals are numberless. Among these little sketches will be a large number made simply for effect. Tones and values should be exactly rendered in them, and the background should receive almost as much attention as the main subject. Begin with the sky, then put in the background with as few strokes of the brush as possible, leaving room for the cattle, which must be painted in the same manner, suppressing details, but giving strictest attention to their relative values. Finish with the foreground. It is these little studies which, in course of time, will suggest pictures. Look at the subject with the eyes nearly closed, in order to see only the general tones, and force yourself to finish your sketch within a quarter of an hour. R. J.



with a little hay or other food under its nose. Most animal painters will tell you that two hours' steady posing is the most that can be got out of a model in a day.

Painted with an ox hair brush. Before painting, verify your drawing by ruling, in charcoal, such test lines as are shown in the sketches of cattle given above.



CHINA PAINTING.

BUTTERFLY DECORATION.



GROUPS of vari-colored butterflies, treated with background of blue sky and bright clouds, form a particularly pleasing design for a butter-dish of any shape, accompanied, if desired, by the set of "individual" plates, decorated also with butterflies, or flowers and grasses, with tiny butterflies hovering above them. Scattered groups of these brilliant insects are pretty, too, on ordinary tea or breakfast plates, without tint and with some fanciful embellishment of gold. The first wash of color on the butterflies should be extremely delicate, to simulate the gauzy texture of their wings. The veins of the wings, the legs and eyes of the insects and their antennæ should be given with the point of a fine brush and with all possible delicacy. Lay the preliminary wash or washes very thin; then finish the edges of the wings first; next put in the veins, shading and touches of bright color, finishing the bodies, legs and antennæ last, either in lines of dark brown or of black.

The coloring and embellishment of the insects may be varied to almost any extent. An ordinary and pretty type is given by drawing the form of a butterfly on the china, veining and shading it lightly with raven black, adding spots of purple and edging the wings with the same color. Ruby purple, deep purple and violet of gold all answer well for this purpose.

A pretty scheme of color for a butterfly plate is given in the following suggestions: A soft gray butterfly is painted with a very light wash of black or of neutral gray, the brush dipped in anise oil or in lavender, to dilute the color and render a smooth wash. The lightest parts of the wings are left bare to show the white china, and a stippling brush is tapped lightly against the edge of color where it meets the bare china. When the first wash is dry, shade and finish with a slightly heavier tone of the same color.

A green butterfly with touches of red may be beautifully treated in mineral colors. Use delicate washes of grass green, toned slightly with brown green, and give the bright edges, lines or spots in deep red brown. A bright green small butterfly of common type is given in apple green, the tiny spots along the edges of the wings, the veining and all finishing touches being of black. A mixture of deep red brown with any blue gives another excellent tone, but the washes in this case must be exceedingly faint. In mixing the color, use green or brown to dull it a little, if necessary.

Jonquil or silver yellow may be used for yellow butterflies—they are generally given with slight touches of capucine red for embellishment or sometimes with tiny spots of brown or of black.

A choice may be made between various blues for representing the sky background. The regular sky-blue, so named in the catalogues, may be used, if desired, but it has a rather sombre effect, and I prefer deep ultramarine, used very light, or a mixture, in nearly equal parts, of deep blue green and apple green, which gives a charming blue for skies, of very light and delicate tone.

The tint for this background may be laid on in the ordinary manner of tinting, allowing the grounding brush to let the color settle with a slightly thicker effect here and there, almost as it happens, to give somewhat the effect of a sky broken or flecked with bright clouds. Finish the tint with a silk pad or a deerfoot blender, as usual, and to simulate the white clouds rub the tint off the plate in whatever places you wish the white clouds to appear. This should be done with a rag dampened with turpentine and before the tint has had time to dry. Let part of the white cloud be perfectly clean, bare china, and with a fitch stippler soften the edges of these white spots just enough to let them melt softly into the blue of the sky, but not too completely, lest the added softening which the firing will give should spread the bluish tint over the whole of the white cloud and spoil its effect. White enamel on the whitest points is an excellent embellishment for the clouds.

The butterflies may be painted and fired before the tint is applied, or if but one firing can be had, the tint may be cleaned off from the underlying sketch of the insects. Instead of "scratching out" a design, after tinting, this method may be used, if preferred: Prepare a

rather stiff mixture of gum-arabic water and powdered chalk and paint the design with it as if you were using color, laying it solidly over the whole surface of the drawing. As soon as this painting is thoroughly dry, you can apply the tint, as usual—it will not adhere where the chalk mixture has been laid.

When the tint is thoroughly dry, hold the dish under a stream of running water, when the chalk will wash off, leaving the tint uninjured.

F. A. HALL.

TALKS TO MY CLASS.

VI.—TINTING.

As you are now able to paint your designs quite smoothly and effectively on white china, we will proceed to the more complicated task of tinting grounds.

It is better not to attempt this on rainy or very damp days, as a humid atmosphere very seriously retards the work. See that your china is scrupulously clean. One of the most necessary requisites is to secure all possible exemption from dust until the piece is well dried.

Place your design upon the china, and carefully outline it with Indian ink. This is not removed by the tinting, and can be readily seen through it.

In any catalogue of Lacroix's colors you will find a list of colors for grounds. They are pretty and varied in tint, but a more refined tone can often be obtained by mixing two or three of your painting colors. Those which come especially prepared for grounds will not mix with other colors.

Always have at hand a sufficient number of dabbers of various sizes for all emergencies. If you have a broad, flat surface to cover, a dabber of five or six inches circumference may be used; graduate the sizes to that of a five-cent nickel piece, to be used in corners and about handles. They should be made of fine cotton wadding—surgeons', though a little more expensive, is the best—and can be re-covered and used for a long time. The cotton is usually tied in squares of old soft mull or India silk, but chamois, though more expensive, is more satisfactory, and the work has so many uncertainties about it, even in practised hands, that one should have the best facilities.

If carefully washed after using with soap and hot water, and well rubbed when partially dry to keep it soft, a chamois dabber can generally be used two or three times. Always select the softest and finest skins. Do not crowd the cotton too much, but leave the dabbers soft and springy as they touch the china, else they will remove instead of blending your tint.

Place on your glass slab as much color as you will require to cover well the object you wish to tint. It must all be done rapidly and at one process, before the color dries or "sets." If you fall short in quantity, you cannot prepare more and finish your work; the tint cannot be joined; you must wash it off and begin again. It is cheaper to prepare too much color rather than not enough. Experience will soon teach you the amount necessary to press from the tube to cover a surface.

Add a few drops of tinting oil, sold by any dealer in mineral paints—about six for a good-sized plate or bowl. However carefully the paints were prepared at the factory, there is almost a certainty that they will contain some rough particles that will spoil your work; so grind most carefully with your glass muller. The bone knife is not sufficient for this purpose. Have a sauce-plate or other small, shallow dish with equal quantities of spirits of turpentine and oil of lavender in it. Do not buy the cheap oil of commerce, but the rectified, put up by Lacroix, or else get that distilled from the blossoms of the garden flowers, and sold by druggists.

There will be days when, for unaccountable reasons, your tints will not lay satisfactorily. I have laid a beautiful even tint, exquisite in tone, at the first attempt, while on another occasion, on a different-shaped article or surface, I have been obliged to wash it off and repeat the operation five or six times before it was satisfactory, though the color and manner of preparation were identical.

So determine on success, but be prepared for failure. When once you have succeeded, you will be amply repaid in the beauty of your ground, if you have used taste in selecting your color, for all your labor.

For a large piece, take a large-sized flat grounding brush, remove every loose hair—there will then be sure to be one at least to vex your patience and retard your work. It must be removed instantly with your needle.

Dip your brush into the medium prepared, and mix it with the paint. When well charged with the color, which must flow freely, pass rapidly over the china with broad, even strokes, not overlapping. If a plate, pass with circular strokes from the edge to the centre; if a cup, hold it inverted by the handle, and if a vase that is sufficiently large, invert it with the left hand inside. It is essential that the piece be most firmly held for the dabbing. Hold a plate or any flat, shallow piece firmly on the palm of the left hand.

First, dab lightly over the whole surface, so as not to remove the color, then go over more firmly as the tint dries, dabbing with more pressure where the color is heaviest, until you have a smooth, even tint. Change the dabber as soon as the surface is moistened with color. In corners or about handles where the dabber cannot reach, blend with a deer-foot stippler, first moistened with alcohol, then dried on the palm of the hand, or it will remove the color. If the color has to be removed, wash with alcohol.

Should you desire a graduated tint, lay your color thinner and more lightly as you go toward the edge of the plate or top of the vase. A beautiful effect may be obtained by using three shades of the same color, as turquoise blue, deep blue, and old blue; or for yellow, jonquil, silver and orange. A brilliant scale of red would be carmelite, capucine and deep red brown. You must have at hand a separate brush for each tint; the process allows no time for washing brushes.

For the inside of a salad bowl, tray or plaque, the effect is exceedingly pretty when two contrasting tints are used—as pink with sea green or pale blue. Lay the tints side by side with separate brushes, not overlapping. Use fresh dabbers for each tint, and also for blending where they unite, or lay a tint over only a part of the object; then, when your blender is more or less charged with color, work it out until it fades away imperceptibly on the white china. When you can successfully lay a ground tint, you can devise for yourselves no end of beautiful ornamentation. If you find it difficult to finish the dabbing before your color dries, then use more of the lavender oil, and each time you take more color dip your brush in the medium. When preparing two or three colors, have some tin-pail covers to put over your tints to exclude air and dust until all are ready for laying.

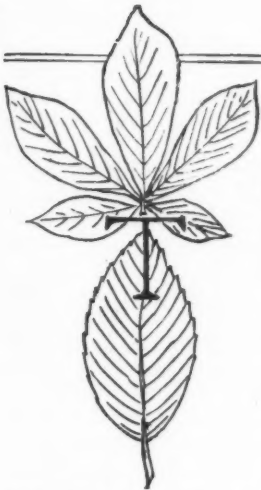
Should your tints not glaze well, add flux to the color, one of flux to three parts of color—viz., to the painting colors, but not to the yellows, and it is seldom needed with carmines. Let your tint be thoroughly dried before firing; never attempt to paint until it is fired, or the edges will blend in the kiln and ruin your work. To secure deep tones, re-tint and fire again; continue until the required depth is obtained. Then paint your design and fire again.

The design having been traced on the china before tinting, when the latter is dry it must be thoroughly removed over the design before painting. Never attempt to paint until the china is perfectly white and clean. This must be done by the tedious process of scraping with your steel scraper, or removed with the "ceramic eraser," which is sold in bottles ready for use by dealers in mineral colors. Apply with a brush over your design—not too near the outline, lest it spread over and ruin it. It is always safer to use the scraper near the outline when the body of color has been removed. This should be done after a few moments' application by small wads of cotton; then wipe the design with a cloth folded to a point, moistened in turpentine; otherwise any film of the eraser or the tint will spoil your painting.

If you sketch free-hand, tint your object, and when dried sketch your design upon it with lead-pencil lightly, as the marks will sometimes not fire out, and remove the color as before. Be careful that your hand does not rest upon the tint while drawing. Some prefer tar paste, that comes for this purpose; mix it upon the palette until smooth, adding, if too thick, a few drops of tar oil. If the tint is heavy and does not remove easily, add a few drops of clove oil to this mixture. Rub off as before with wads of cotton.

ELIZABETH HALSEY HAINES.





LESSONS ON TREES.

III.—THE OAK ALLIANCE.

THE student who would make a special study of the oaks is advised by the writer to take home with him a twig of the white oak, and make a correct drawing in pencil of its splendid tuft of handsomely shaped leaves, some of them as much as sixteen or eighteen inches long, both in side

view and full in front. Let him then place it so far from him that he can no longer see the leaves distinctly, and draw it as a mass. Let him do the same with a twig of the scarlet oak, which has the finest foliage of any of the sharp lobed sorts, and he will find the feeling grow upon him that oak foliage is very similar to rich Gothic carving, and that strict attention to the values and the placing of its numerous high lights and shadows will do more to render its character than any sort of conventional touch he might use.

The "species" of the botanists are not always, as we have seen, to be recognized in a good painting. But it might be supposed that the species which a painter might confound would be somewhere near one another in the botanical scheme—that they would be in the same "genus" or "order" or, at farthest, the same "alliance." That, however, is not always the case, for the reason, as before stated, that the artist has to deal with masses, the botanist chiefly with small details of fruit and flowers. A painter may class trees together which the botanists separate widely. But it sometimes happens that a sort of family likeness, visible to the ordinary observer, runs through a number of nearly related botanical divisions. Such is the case with the oak alliance, in which are included most of our nut-bearing trees—beech, chestnut, hazel, hornbeam, and, though a little more remote from the oak, the walnuts, hickories and pecan. We will consider all of these together, but chiefly the beech and chestnut, they being very distinct in habit of growth. In the same way we will treat together the catkin-bearing trees—willow, poplar, plane and birch, which also have common characteristics; and the cone-bearing trees—pine, fir, spruce, larch and hemlock. A number of trees whose relations are too obscure or unimportant for the landscapist to consider will be treated apart. The fruit-bearing trees, which nearly all belong to a single order, lie outside the scope of this series.

The habit of growth includes nearly all that the artist has to attend to. It includes the branching, the general outline of the tree, the character of the foliage, whether light or dense. Of the trees included in the present article, the chestnut comes nearest in all these particulars to the oak. The American variety is, as with most of American trees, of rather lighter growth than the European. It differs also in the size of the nut, which is smaller. Otherwise the same description will answer for both—a necessary observation, for the European or "Spanish" chestnut has been introduced in many places. The American chestnut is found from Maine southward as far as Indiana and westward to Tennessee. It is finest in the western Alleghanies, where the full-grown tree attains a height of ninety or ninety-five feet. The lower branches, like those of the oak, often leave the trunk horizontally; but they do not maintain that direction for any considerable length. They are more sinuous, less angular. The bark, usually quite smooth in young trees, becomes with age even more deeply furrowed than in the oak. It is not uncommon for the lower

branches to be almost as thick and sturdy as the ascending trunk above them. The smaller twigs have a peculiar *wiry* aspect, quite unlike the outer spray of the oak; not so dissimilar to the whip-like spray of the beech; but most like that of the walnuts and hickories. The terminal twigs have a tendency to droop and radiate, and the leaves are so set on them as to have much the appearance of the leaflets of a compound leaf, like the walnut, again, or the horse-chestnut. The last-named tree has what may be called a typical compound leaf, which we have contrasted with the simple leaf of the beech, in our initial letter. This shows once more how little botanical accuracy is to be expected from the landscape painter, for he may, quite properly,

employ the same touch to represent the foliage of chestnut and of hickory.

From the artist's point of view the entire group that we have so far been dealing with is characterized by a tendency (more marked in imported than in native varieties) to retain and develop the lowest branches, which in many trees are stunted, or wither and drop off. The most marked exception is the pin oak. Owing to this habit, a free-growing oak or chestnut or walnut is apt to present, at a little distance, a towering mass of verdure, starting within a few feet of the ground, and reaching to a height of from fifty to a hundred feet. The beech is more spreading at the base, and affects a hipped or triangular outline. Its branches, after pushing their way out to the surface, are apt to curve upward. The leaves are very light, the wood tough and springy, so that the branches spread greatly and give the tree at a distance something of a flaky appearance. The irregular branching of oak and walnut breaks up the tree into large separate masses, letting air and light into its heart, and exposing the boughs and trunk at intervals. They are for that reason more picturesque than the other members of the group. The load of foliage carried by all these trees is immense, and their trunks are, for that reason, very strongly buttressed. This is most noticeable in the beech, because of its comparatively smooth and tightly fitting bark. In oak and chestnut the ridges of the bark on old trunks make a



STUDY OF BEECH-LEAVES.

PENCIL DRAWING BY GEO. H. SMILLIE.

(BY SPECIAL PERMISSION OF THE ARTIST.)

sort of lozenge-shaped network, the perspective of which as it is carried around the trunk must be carefully observed, for any haphazard indications of it will tend to lessen the effect of the modelling of the trunk.

The beech, though it also spreads a wide roof of foliage, as Virgil has remarked, is very unlike in general character to the other large nut trees. Its trunk, as was stated in our first article, has

more of the muscular look to which we then drew attention than the trunk of any other tree. One feels, while making a careful study of it, as though he were actually drawing a human torso. The bark lies close, is smoothish, usually of a fine bluish gray tinge, has a slight tendency to strip in a circular fashion, and such roughnesses as it shows follow that direction. In old trees it is often marked by black spots of decay. A fine green moss often clings to it, having much the effect of a stain. The powerful roots lie a good deal along the surface, and in a beech forest their ridges dominate the expression of the ground.

If the character of chestnut branches as compared with oak may be described as sinuous, those of the beech may be called serpentine. They squirm about the trunk like snakes, some ascending, others descending. The leaf has a peculiar silky finish; it is very thin; no foliage is more transparent. The light comes through it tinged with a vivid green, like that which is seen near the crest of a wave. The principal American variety grows from fifty to eighty feet high. Its leaves turn a fine yellow in the fall, an ochreous brown in winter, contrasting well with the ashy gray bark. As with some oaks, it takes very high winds to strip the tree, and it often affords a welcome touch of warm color in winter scenery. The range of the beech is somewhat greater than that of the chestnut.

The small branches of the hornbeam are very like those of the beech, and the bark is of a similar but darker gray. It is, in fact, often called "blue beech." The leaves, however, more resemble those of the elm, while the leafy cups in which its small fruits are set ally it to the hazel. Both it and the hazel are rather shrubs than trees.

The American walnuts (black walnut and white walnut, or butternut) are seldom more than fifty feet high. The character of the leafage has been noticed. It is much finer and darker than the chestnut, but has a similar appearance in the mass. What principally characterizes these trees is that their foliage does not hide the strong, picturesque branches. In spring they show merely plume-like tufts of leaves, springing up here and there from the bare boughs. The feathery look of the leaves is due to their numerous leaflets, there being fifteen to twenty-one in a single compound leaf. The hickories, very nearly related to the walnuts, have fewer leaflets; the shag-bark hickory only five, which gives it the palmate (five-fingered) appearance of the horse-chestnut. They may also be known apart by their nuts. The husk of the walnut does not split and fall off when ripe; that of the hickory does. The shag-bark is a splendid cylindrically growing tree, not spreading, fifty to eighty feet high. It is so called from its bark, which is extremely rough in old trees, peeling off in shaggy, vertical strips.

The pecan is a variety of the hickory peculiar to the Western States from Illinois to Louisiana.

The artist should try to distinguish by his touch between the five groups of oaks whose leaves are shown in outline in the initial letter of our last lesson; but, at the same time, it will be easy for him to see that the arrangement of the leaves in bunches is similar for all the oaks. In the young spray this arrangement is beautifully simple, and may be compared to a star made up of +s and Xs superposed and alternating, and each smaller than the one beneath it. But when the spray has reached its full development, the leaves bend backward, some more, some less, their sharp or rounded lobes overlap, and a highly complicated and varied piece of leaf composition results. The masses are usually rounded at top, serrated at bottom; and the high light is apt to strike upon some single leaf or two,

bringing them out with all their lobes and indentations from the background of shadow. In a close study these distinctly appearing leaves cannot be disregarded; and even in a study for masses the characteristic, jagged form of the high lights as well as the ragged appearance of the leaves that show against the sky should be noted.

We have remarked on the palmate appearance of the chestnut leafage, which is caused by its growing usually in groups of five leaves, the large size and simple form of which make them almost too distinct to be quite picturesque. The same observation applies with even more force to the hickory and the horse-chestnut, trees which are rather avoided by the artist on that account. The walnuts, however, have a very characteristic and easily handled plummy foliage. As for the beech, the small size, uniform shape, and great multitude of its leaves make it undesirable to deal with them in detail.



EDGE OF A BEECH WOOD. DRAWN BY ARMAND CASSAGNE.

ART SCHOOLS.

IX.—THE BOSTON SCHOOL OF DRAWING AND PAINTING.



HAT Boston well maintains its ground as the second in rank among the art centres of the United States is shown by the opportunities for study now presented, as well as in the extent and quality of its collections. In the former respect the contrast between the conditions prevailing at the beginning of this century's last decade and at the beginning of its last quarter is remarkable. In 1875, practically the only opportunity for study, outside of private tuition, was at the life class provided by the Lowell Institute, where students were free to go and draw from a nude model, with little or no instruction. There are now at least seven different life classes provided by various schools and institutions. Facilities of the best kind are provided by the State, the city and by private means, not only in the lines of academic study, but in architecture, decorative and industrial art. It is hardly possible to obtain statistical information, but the number of pupils engaged in the study of the various forms of depictive art in Boston at the schools and by private instruction must number several thousand. The economic importance of this fact, in the attraction to the city of students from all parts of the country, and in the heightened value of industrial products thereby given, is very great.

The School of Drawing and Painting occupies the first place among the institutions for art education in Boston. Its foundation dates from July, 1876. Although not officially connected with the Museum of Fine Arts, it is a child of that institution, and has always stood in intimate relations therewith. The completion of the first section of the present building of the Museum in that year naturally suggested the utilization of the facilities for study provided by the collections—facilities such as hitherto had not been approached in the city—and consequently the school was organized under the administration of a permanent committee composed of leading artists and friends of art, and quarters were provided in the Museum rent free. Mr. Otto Grundman, a talented German painter, who had been a fellow-student at Antwerp with Mr. Frank D. Millet—one of the original members of the committee—was appointed chief instructor, filling the position until his death, in the summer of 1890. Mr. Grundman's gentle, kindly nature, his patient ways and his intelligent, thoroughly grounded methods made him beloved by all students, and the new studio to be built on land of the Museum by the Art Students' Association is to bear his name.

The corps of instructors has included several prominent artists; among them in the early years of the school were the late Dr. William Rimmer, who gave most valuable instruction in anatomy, and the lamented young sculptor, Franz Xavier Dengler, who had a class in modelling.

The school now is exceptionally well accommodated, the recent extensive enlargement of the Museum having provided five additional rooms in the upper portion of the building, where the classes in the antique and the life are established. In the life classes the male and the female students have separate and adjacent rooms. In the basement there are two large, well-lighted rooms devoted to the class in decoration, while the class in painting is finely accommodated in a cottage-like building of brick, standing apart in the Museum yard, called "The Studio." In the basement there are also the manager's room and a restaurant—the latter tastefully decorated by the students.

One of the most interesting features of a visit to the Museum is to see the students at work in all parts of the institution, to which they have free access: copying paintings, drawing from the casts—of which the Museum has one of the largest and best arranged collections in the world—and studying the manifold objects in the other departments. For the students of the class in decoration, the fine library of the Museum, as well as the rich collections of textiles, pottery, porcelains, carv-

ings, metal work, and the magnificent Japanese department—the finest in the world—have a special value.

The school is simply organized, and as free as possible from red tape and officialism. The departments of management and instruction are kept entirely separate, leaving the instructors unhampered by outside details. The establishment of the office of manager, which is

The chief instructors in what may be called the academic department are Messrs. Frank W. Benson and E. C. Tarbell, two young painters of sympathetic qualities, whose strong and original work in recent exhibitions has given them a national reputation. Their constant creative activity increases very materially the value of their instructive services, by making them a



PEN DRAWING MADE IN THE SKETCH CLASS.

BY A STUDENT AT THE BOSTON SCHOOL OF DRAWING AND PAINTING.

now admirably filled by Miss Elizabeth Lombard, has most advantageously systematized the administration. The present number of students is one hundred and seventy, and in the season of 1890-91 the school became for the first time self-sustaining.

source of artistic inspiration, as well as technical guidance, for their pupils. They were both students in the school from September 1880 to 1883. Going to Paris together, they studied until 1885 in Julien's studio, under Boulanger and Lefebvre. Both share in the

teaching of the life classes; Mr. Benson also teaches drawing from the antique, in which he has the assistance of Miss A. C. Fitch, a graduate of the school, and Mr. Tarbell teaches portrait-painting and still-life.

The end of each term is signalized by a concourse, the students working six days by themselves and without criticism. The drawings are then examined by the teachers, and those which win the marks of "I." and "First Mention" are framed and hung on the walls of the school-rooms, where are also a number of fine examples of work from European schools—among them a beautiful drawing from the nude, by Regnault, executed when at the Beaux Arts in Paris. At the last concourse, at the end of the school year, Mrs. J. M. Sears, a talented graduate of the school, offered \$150 in prizes of \$50 each for the best portrait, best life-drawing and best drawing from the antique. At the end of the school year 1890-91, in June, the first public exhibition of the school was held, occupying all the print-rooms in the Museum, and attracting much attention.

Within the past three years important changes have been made in the methods of the school, all in the direction of the greatest possible flexibility in the courses of instruction consistent with good order and proper development. It is therefore now possible for students to enter any class on proof of fitness. There are also no fixed rules governing promotion, which is made by the committee of management according to the progress made by the individual, each case being considered on its merits.

It has been found of great value to encourage the establishment of sub-classes and groups by voluntary association among the students for artistic study in various other directions than the strictly academic work that forms the basis. While the latter provides the technique—the grammar of art—practice in the various ways provided by the sub-classes teaches the students how to think artistically and to give correct expression to their thoughts. Too much stress cannot be laid upon this aspect, for it is the direction in which many students best trained on the technical side are apt to be most defective. There is no good reason why these faculties, which are the truly artistic ones, should not be far better developed by school training than they customarily are. In the words of the committee: "Sketch classes, composition classes, memory sketching, work in pen and ink, in pencil—all bring a sense of the infinite variety of art in its application to life, in its power to express the multifold world of nature and of human nature."

One of these organizations is a sketch class, which meets every Tuesday afternoon. In this the students pose in costume for each other, and the sketches are made in water-color, oil, pen and ink or any medium they may choose.

Another important institution is the composition class, which is held under the auspices of the Boston Art

Students' Association, and open to outside students, as well as members of the school or the association. The class meets six times in the course of the year. Subjects are assigned at the beginning, and at each meeting a prominent artist volunteers to criticise the work. Members of the class may prepare their compositions at any time in advance. The subjects chosen for this year included "Modern Progress," "The Magi," "Repose," "Departure of Judith," "Harvesting" and "Coming Home from School." It will be seen that

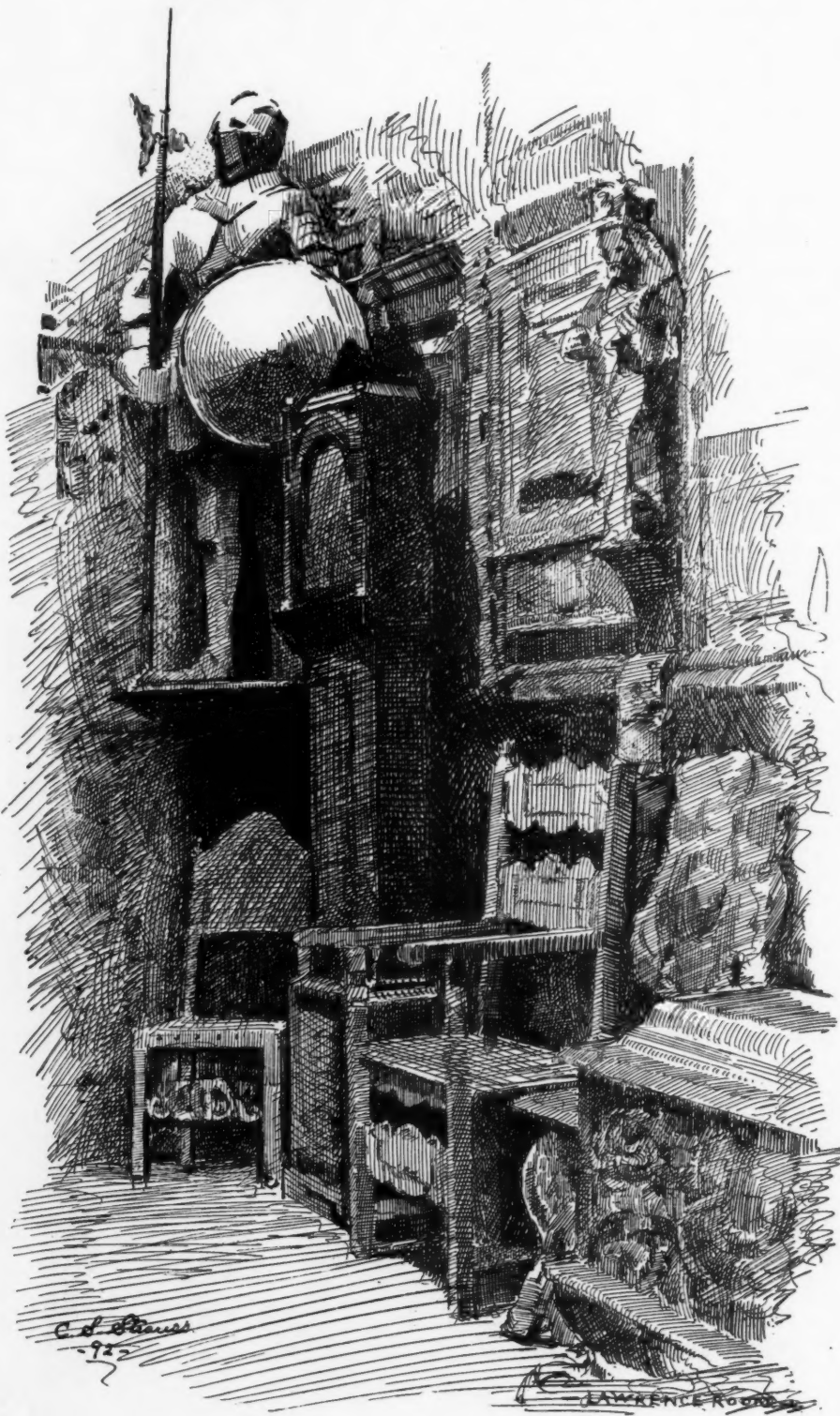
to promote a feeling of unity and fellowship among the younger artists, and to keep alive the associations of student days. It has also contributed materially to the picturesque side of social life in the organization of affairs like that of the brilliant costume festival held at the Museum of Fine Arts, and the "Magazine" illustrated with living pictures, given for the benefit of the Grundman Studio fund.

A valuable feature of the school, introduced in 1889, is the opportunity given to advanced artists to enter in any of the departments and work with the regular students. The presence of experienced artists gives dignity and tone to the classes, and is of much service in affording young students the opportunity to see good work in process of execution.

Other features of the course are the lectures on artistic anatomy, by Dr. Edward W. Emerson, and on perspective, by Mr. Anson K. Cross.

The Class in Decorative Design was made an organic part of the school as a separate department in 1889. It has a regular course of three years, with tests for admission. Care is taken to give, as an essential foundation for the practice of decorative designing, a thorough training in draughtsmanship, including study of the human figure, and in color and perspective. The rich collections of the Museum give the school particularly good opportunities for the study of the best examples. The recent exhibition of the works of Mr. Walter Crane at the Museum was a source of great inspiration to the pupils. This department has three special instructors, and opportunity is given its students to study in all the other classes and in the lecture-rooms. At its head stands Mr. C. H. Walker, a talented young architect, who has an exceptional faculty for awakening enthusiastic interest among the pupils. Mr. Walker has for an assistant Miss H. C. Coit, a graduate of the department. Pupils in this department have to pass the first term in the study of ornamental drawing and the use of color in what is known familiarly as the "kindergarten class" before they can enter upon the regular study of design. This preliminary class is in charge of Mr. Joseph Linden Smith, who was a fellow-student at the school and in Paris with Messrs. Tarbell and Benson, and has a strikingly good feeling for color.

The work of the class includes schemes for all manner of practical decoration, such as book-covers, wall-paper, furniture, stained glass, etc. The excellent character of the instruction has been most practically demonstrated by the record of students in various competitions. In two successive years the chief honors in the competition for the best pottery designs, instituted by the United States Potters' Association, were carried off by students in this department; first, second and third prizes in 1890, and first and second in 1891, with nine schools in the competition of the latter year. In these competitions the advantage of having the very best examples for study



PEN DRAWING OF A CORNER IN THE LAWRENCE ROOM.

BY A STUDENT AT THE BOSTON SCHOOL OF DRAWING AND PAINTING.

these give a wide range through symbolical, legendary, figure and landscape composition.

This Boston Art Students' Association is an outgrowth of the school, being composed of its graduates, and is an organization of growing power and influence in the artistic life of Boston. It has headquarters and life classes of its own, and in some respects resembles the Art Students' League in New York. In its work, however, it does not enter into competition with that of the school, but is rather auxiliary. It has done much

was evident, the committee particularly commending the Boston work for refinement of taste and careful study of the best examples of Greek forms and historic ornament, in which the Boston Museum is especially rich. One notable feature was pronounced, the careful consideration of the form and the points to which decoration could be properly applied. Again, in a competition at the South Kensington Art School, in the winter of 1892, two graduates of the school, Misses Elizabeth and Katherine Child, the former of whom had taken the two first prizes both years in the pottery competition aforementioned, carried off the prizes against all other English art schools, and were accorded the honor of being received as pupils by Mr. Louis Day, the eminent decorator, who had never before taken pupils.

Returning to the academic department, the following names of artists who have been students in the school give eloquent testimony as to the quality of the fruit by which the tree is known: Messrs. W. L. Metcalf, Edward E. Simmons, C. H. Davis, Stacy Tolman, W. H. Bicknell, H. Winthrop Pierce, John J. Redmond, A. J. Claus, Robert W. Vonnoh, Robert Reid, Edward Potter and Ralph Clarkson, Misses May Hallowell, Helen Hinds, Edith Howes and Frances Townsend. This list, to which should be added the names of Messrs. E. C. Tarbell and F. W. Benson, is by no means complete. Among the graduates of the decorative department should be mentioned Miss Lois Howe, the winner of the second prize for the Woman's Building at the Chicago World's Fair; Mrs. Alice Stone, instructor in decoration at the Cooper Institute in New York; Mr. Leslie W. Miller, principal of the Pennsylvania Museum School of Industrial Art, and Mr. A. H. Clark, director of the Kansas City Art School.

The school is, of course, hampered by being made so largely dependent upon its tuition fees for its resources. An endowment fund is much needed, and it would be well if this could be made large enough to make the school a free one. Courses of lectures on the history of art, and on costume, form and color, would be of great value. Perhaps the most marked defect in the school is the failure to include the teaching of plastic art, the lessons in modelling having been abandoned for some years. It is important that all students should have the opportunity for instruction in this branch, some knowledge of which is of much value to all artists, even though they may have no purpose of practising it.

Fortunately this stricture will soon hold good no longer, for the committee of the school has decided to re-establish the department of modelling with the term beginning next autumn, and it is proposed to engage a sculptor of high rank for the place. SYLVESTER BAXTER.

THE one thing that marks the true artist is a clear perception and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which gives us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stones.—*Oliver Wendell Holmes.*

EVERY painter ought to paint what he himself loves, not what others have loved. If his mind be pure and sweetly toned, what he loves will be lovely; if otherwise, no example can guide his selection, no precept govern his hand.—*Ruskin.*

PAINTING IN GOUACHE.

THE materials on which one may paint in gouache are more numerous than those that can be utilized for pure water-color painting. To paint in gouache is to paint in opaque colors, all more or less mixed with white, when by themselves they would be transparent. The tone of the ground may therefore be light or dark, colored or white. The lights are not reserved as in water-color; they are painted over the middle tints, which may be given "en masse" by the color of the ground. It is customary to demand very smooth papers, such as Bristol-board, for painting on; but rough paste-board may also be used if the drawing is on a large scale and delicate work is not required. Colored stuffs, silk and cotton especially, may be used if prepared with

classed as fairly opaque; of greens, *vert émeraude*; of browns and blacks, except lamp black, there are none, and they must be used either of full strength or mixed with white. All rose tints must also be mixed with white, as all the lakes, madders and carmines are transparent. Very transparent colors, too, are raw and burnt Sienna and Prussian and Antwerp blue, and they must be used thick and of full intensity, or mixed with white. Lamp-black is that preferred not only for its comparative opacity, but because it changes less in tone when mixed with white than India ink. Chinese white is used in very great quantity. All of these colors can be obtained ready prepared in tubes at artists' color-dealers' shops, but artists generally prefer to take ordinary water-colors and add themselves the amount of white they deem desirable. German Chinese white,

put up in little bottles hermetically sealed, is considered the best; but, like all other preparations of the pigment, it dries rapidly, and if much use is not made of it, half of the contents of a bottle are sometimes lost by hardening. This loss can be avoided if, every time the bottle is opened, a few drops of a solution of gum-arabic are let fall into it some minutes before using. This small quantity of liquid is sufficient to moisten and soften at least the surface of the mass, so that it can be taken up with the brush. If needed in quantity, the hard pigment must be taken out with a penknife and rubbed down with gum water on the palette. Indelible brown ink is used by some artists for the drawing of the preliminary sketch; but it cannot be considered necessary except on stuffs of a light color. On dark stuffs and dark grounds generally white chalk is preferred to sketch with.

The Chinese white should be placed on the palette in two little heaps: one well mixed with gum water, for blending with other colors; the other as it comes from the bottle or tube, to be used for high lights and white objects. Of the colors given above, Naples yellow had best be avoided, as it tends to blacken, especially when mixed with white; so do all the rose lakes and carmines, and wherever possible they should be replaced by mixtures of Indian red or purple of Cassius, both of which give good rose tints leaning to violet. The latter, being a preparation of gold, is very expensive. Chinese vermilion, which has a carmine tinge, is, at least, when mixed with white, far more durable than carmines or lakes.

The first sketch, or preparation, is usually made as a monochrome in water-color. A warm brown is most liked, and Prout's Indelible Brown Ink is very generally used, as it offers the advantage that, if the gouache goes wrong in any part, it can be washed off, leaving the sketch to serve as foundation for a new attempt. Some artists, however, begin with a sketch in full color, which is much to be preferred, as the underlying transparent tones can be utilized, in many cases, as a single uniform tone could not be. Others, again, dispense with all preparation, and go to work just as if they were painting in oils. It is more difficult, though, to proceed thus in gouache, for the colors dry quickly, and alter much in drying.

(To be concluded.)

It is the treating of the commonplace with the feeling of the sublime that gives to art its true power.



PEN DRAWING MADE IN THE SKETCH CLASS.

BY A STUDENT AT THE BOSTON ART SCHOOL OF DRAWING AND PAINTING.

a sizing of alum and gum-arabic dissolved in water. This is applied with a small sponge on both sides of the stuff after it has been mounted on a stretcher. If certain colors refuse to "take" on a stuff so prepared, a little of a solution of ox-gall applied to that spot will remove the difficulty, and, at the same time, make the colors more brilliant.

The colors which are naturally opaque, so as to require little or no addition of white, should, as a rule, be preferred in working in gouache, as by using them the artist avoids the chalky appearance sure to follow upon the use of too much white. These colors are, among yellows, Naples and brilliant yellows and, in a less degree, yellow ochre and the various shades of cadmium; of reds, vermilion is the most opaque, but light red and Indian red may also be classed with opaque colors; of blues, cobalt, ultramarine and ultramarine ash may be

A NEW YORK HOUSE REMODELLED.

VI.—CONCLUDING REMARKS.



HIGHER flight—up the stair—brought one under the roof space, laid out in servants' rooms at the rear, a trunk-room under the sheltering front roof, and a "den" between, all sharing the light which poured down through the large roof-well. This growlery was walled and ceiled with plain matched Southern pine stained brown, and its chief charm was contributed by the owner, who glorified it with rich-colored rugs on the walls, great skins on the floor, old lamps from the ceiling, etchings, paintings, vases; the whole having a fine air of spontaneity and sufficiency. One thought of the peerless *salon* tricked out by Hopkinson Smith and his friends in the canal-boat which they "snubbed" through Jersey.

The remaining room whereon the decorator left his mark was, like the foregoing, rather consecrated to man-

iron fittings of the fireplace and the chandelier over the table were of ebonized iron. The few hangings were of heavy greenish tinsel cloth, and the high oak chairs were upholstered in plain maroon leather with broad nails. The billiard-table was specially made to match the finish and design of the room. The manufacturers of these tables are usually glad to make them harmonize with given schemes without extra cost.

It remains to say a word about the halls. Outside of the entrance hall, the principal remodelling consisted of an arched bay built in the second-story hall by robbing, as already explained, from the closets between the two large bedrooms. In this alcove was placed a seat which, lifting up, disclosed a capacious floor closet. The footway in front of this alcove was slightly swelled out over the flight below, with a great gain of space just at that point where people brush against each other in passing. The chief problem in all except the topmost halls was to cure imperfect lighting and ventilation; and the first

expenditure does not amount to as much as the projected cost, which may happen if your work is in good hands. To the total should be added the architect's commission of ten per cent. to fifteen per cent. usually charged in alterations which, like this, involve an unusual amount of designing, detailing and selecting; ranging over the whole field of decorative art.

1. Builder's account for tearing out and altering walls and partitions, iron and stone work, dormer and all mason and carpenter work, \$5000.

2. Plumber's and gasfitter's and electrician's account, a total of \$1700.

3. Account of firm contracting for all decorations and furnishings, including floors, trims, furniture, tiling, mosaics, marble, stone and brick facing, ornamental metal, fire fittings, chandeliers, plain and leaded glass, carpets, draperies, wall hangings, paper, velours, silk, canvas, etc., oil and distemper paintings, frescoes, reliefs, in all \$9600. Grand total, \$16,300. F. G. S. BRYCE.



THE BALL-ROOM OF A SUMMER RESIDENCE AT NARRAGANSETT PIER, R. I. DRAWN BY H. E. EDWARDES.

kind. The billiard-room was evolved from the murky dining-dungeon of the past without violence to the old partitions and walls. The sombre fittings and gray marble mantel were cut out. A new floor of narrow Southern pine was laid, and afterward treated to a high polish. A wainscot was built all around up to within twenty inches of the ceiling, but only the ribs of this were of the red-wood selected, the filling being in small panels of iridescent lacquered burlap. The same burlap showed in the deep frieze, which was stencilled in a bold recurring motif of interlaced work, which left successive broad spaces of free background. The ceiling was made precisely as the wainscot—red-wood and the Japanese bronzed burlap. The chimney showed a front of deep golden and mottled brick, of the long thin variety, except where the wainscot encircled the breast above the shelf.

The latter was held up on a series of bracketings or corbellings out of the brick, and, to show plenty of the brick with its splendid modulations of color, the shelf projected at a height of six feet from the floor. The

difficulty was overcome by treating all walls, ceilings and stair-soffits in very light, non-absorbent yellow, and by putting sashes of translucent glass wherever practicable in the upper panels of the smaller room doors. The skylight was glazed in the same material, without attempt at a stained-glass effect.

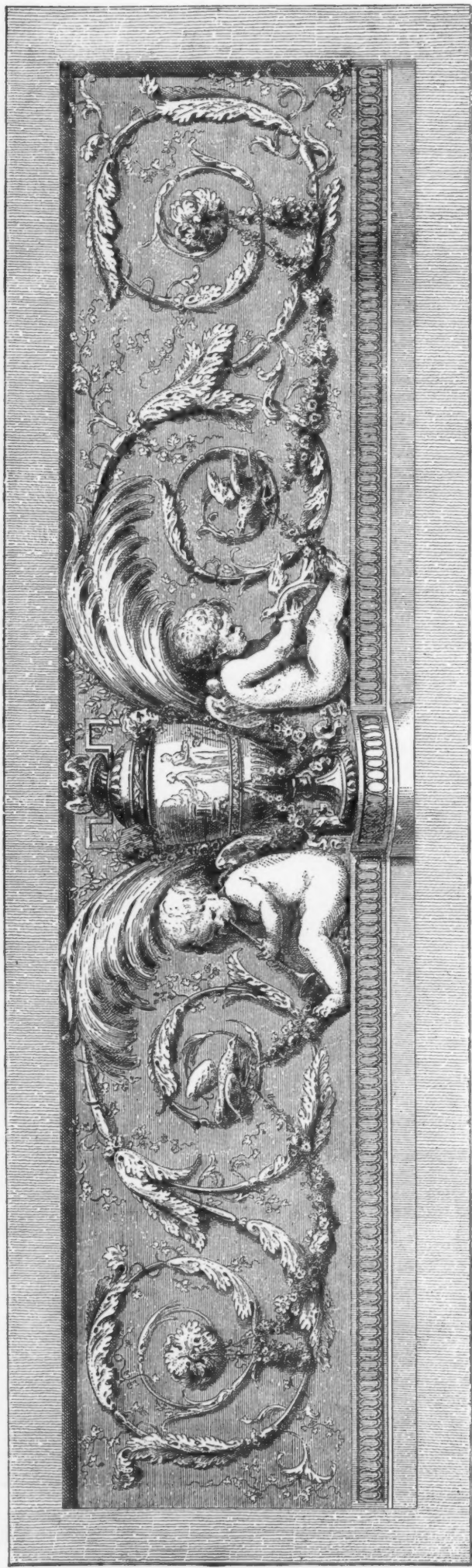
The sanitary remodelling of the house, while it received the first share of attention from our owner and architect, and may be assumed to have been at least as successful as their decorations, is not germane to the purpose of the magazine, but we would say that if one must either sanitize or decorate, by all means sanitize. And of such matters as the plumbing, gas-fitting, laundry, electric lighting and ventilation we have nothing to remark except that the wise man will surely make his home wholesome and habitable before going in for the enrichments.

It may, however, be of final and practical interest to glance at the showing of the bills which our client may be supposed to have paid, and which are based on careful approximations. It is to be noticed that the gross

THERE will be a great gain to your house in individuality if you arrange your own needlework for it. The carpets, wall papers, furniture, and probably the pictures and other art ornaments are the product of other people's minds. It can scarcely be otherwise, but it is much more easy that the embroidery should be the product of your own thought; it will then be unique, and give an air of originality that can never be attained through the intelligence of others. Being unique, the work is, in its degree, priceless, and it is a standing protest against the power of mere wealth, seeing that it is enriched, not by silk and gold and other men's toil, but by the power of art and your own expenditure of time and thought. It is, if you have contrived it honestly and by your own lights, a true product of your own taste and culture, and it will last to be a monument of the things that in your time were loved and sought after, when you have gone to look on those beauties that as yet eye hath not seen, and of which the fair things of earth are but foreshadowings.—Elizabeth Glaister.

A CHINESE SILK-EMBROIDERED CARPET, DARK BLUE GROUND, WITH GOLD BRAID, BORDER OF LIGHT YELLOW, WITH RED AND WHITE ROSES ALTERNATING.





MOTIVES FOR GESSO-WORK, BY G. P. CAUVET. PERIOD OF LOUIS THE SIXTEENTH.

NEEDLEWORK NOTES AND HINTS.

MONOGRAMS and initials are used more than ever in needlework, and are made large and conspicuous. Fourteen inches is not uncommon for a bed-spread or carriage rug. For most purposes large letters look best when slightly raised; they can be made separately in cloth, plush, silk or satin, and couched on to the ground with a fine cord, or they can be held down with cable stitch or fancy stitch in rope silk. The handsomest method is to pad them and embroider them with coarse silk or gold passing, just as in raised ecclesiastical embroidery, but this necessitates working them in a frame on strong linen. When completed, the letters are transferred.

Sometimes the letters are formed of flowers or foliage, traced on the material and worked in solid flat embroidery. This style is especially suited to light and delicate fabrics. For instance, a baby carriage cover for summer worked in silks on cream linen with initials of wild roses, violets or forget-me-nots, with a border of twisted ribbons intertwined with sprays of the same flower at intervals, would be charming, and needs only an edging of lace to complete the daintiest of adjuncts to a baby carriage.

Lace of all kinds is used with profusion on everything appertaining to dress and furnishing. The new and simple coarse designs in crochet reproducing Greek and other laces are especially suited for furnishing purposes. The coarse lace should be worked in creamy ivory cotton. Sometimes flax thread, both white and colored, is employed for furniture laces. A beautiful cot quilt can be made by crocheting an openwork design with ivory cotton and afterward giving it solidity by darning the meshes of the crochet in parts to suit the pattern with colored flax threads. Fine gold thread can be substituted with elegant effect for tidies or lace edgings for table covers, sofa pillows and couvrepieds.

The demand for sofa pillows is ever increasing. Hitherto it has been the custom to trim the pillows with deep frills of soft silk. Now, lace, often very costly, and varying from four to eight or nine inches, is added over the frilling. Considerable taste and skill is needful to arrange cushions, varied in style, as they are at present, so that they enhance rather than detract from each other's beauty. Some of these cushions obviously are not for use; for instance, one lately exhibited, which had painted on it on a rich dead white corded silk a flight of Cupids, among clouds, with a pale yellow scarf floating around them. The back of the cushion matched the scarf, and was made of plain rich satin, with a deep frill of the same showing at the back only. Over this, a frill of thin white silk faced the front, covered with a profusion of filmy cream-colored lace. Another pillow, intended for the same lounge, had a flight of swallows painted on eau-de-Nil satin, lined and doubly frilled with the same and trimmed with fine écarle-colored Torchon lace. The main lines of the lace design had been accentuated with a running of fine gold passing, giving an extremely rich effect. These cushions were supported by others harmonizing in tone, and made of soft figured silk of delicate hues in the shape of ottomans, bunched up at each corner and tied with ribbons or cord.

For bedrooms, summer cottages, piazzas or yacht cabins, a much less costly and more appropriate fashion prevails. Some of these cushions are suitable for the city homes of those desiring to combine economy with ornament. Tinted linens are used as a groundwork for bold conventional all-over designs. The designs are carried out either in stem or cable stitch with white or buff flax thread, or with a fine cord neatly sewn down, showing the stitches as little as possible, thus somewhat resembling braiding in effect. A frill of the same linen edged with very narrow lace finishes the square cushion; round cushions are very thick through. The foundation being of exactly the shape and size required, cut two squares of plaid or figured zephyr cloth, large enough to cover it. Gather up each corner; then make a separate straight full pleating three or four inches deep, and form a tassel-like rosette with it, twisting the superfluous material at each corner into a heading for the rosette. The corners thus treated, if skilfully managed, can be finished without either cord or ribbon.

Cheese cloth, honeycombed or drawn up very full by means of a cord at regular distance, can be used in cushions for piazza chairs. These cushions should be finished with a double frill of the material at least six inches deep, turned in at the edges and feather-stitched with a gay-colored flax thread or embroidery silk, if preferred. A colored bow to match should be placed at one corner. Some of the small-patterned cretonnes are also pretty for cushions for summer use, and should be finished with double or treble puffs of plain sateen or soft silk to match the leading color in the design. If finished with self-colored frills, a coarse lace might be added with advantage. For pillows in needlework, a novel and economical style known as grass embroidery may be mentioned. The necessary material is literally drawn from the cheap striped Madagascar curtains obtained at most Japanese stores. The coloring, though limited, is artistic, and consists chiefly of yellow, black, green, écarle and a brownish brick color, which harmonize beautifully. The colors, moreover, do not fade, they wash well, and the cost of the material is really nominal, considering the quantity of thread obtainable from one curtain. This thread is most suitable for bold patterns. Linen or cotton goods of a cream or écarle shade make the best foundation, while a flounce of the same, edged with a narrow crocheted lace made with two or three colors in flax thread to match the embroidery, completes a cheap but artistic cushion. Ottoman boxes to form window seats can be treated in the same way. It is of course necessary to border the deep valance made to cover these boxes with embroidery in addition to working a design on the top. If the box is sufficiently large and deep to form a lounge, so much the better.

Russian cross stitch embroidery in Turkey red and dark blue on a cream ground is very popular. If such embroideries are in keeping with the surroundings, they give a warm and pleasing touch of color. Sometimes the foundation is of red twill worked over with blue and white cotton; indeed, any suitable shade of colored linen is available. Russian embroidery is applied to chair covers, pillows, screens, centre cloths for round tables, with doyleys and serviettes to match, and to many other useful purposes that will readily suggest themselves.

THE collection of precious stones, including the gems exhibited by Tiffany & Co., at the Paris Exposition, was lately purchased by Mr. J. Pierpont Morgan and presented to the American Museum of Natural History. The price paid was \$20,000, but the intrinsic value of the collection exceeds that sum considerably. The gems, over one thousand in number, are chiefly from the United States, and among them are specified a diamond weighing almost half a carat, from North Carolina, emeralds from Stony Point, N. C., a sapphire, weighing three-quarters of a carat, from Franklin, N. C., green sapphires from Helena, Mont., a sherry-colored topaz crystal from Cheyenne Mountain, Col., amethysts from Delaware County, N. Y., garnets from New Hampshire and Virginia, rubies from North Carolina, an aqua-marine from Mount Antero, Col., and rose quartz from Maine, besides about one hundred pearls found in fresh-water mussel-shells in different parts of the country, and many fine specimens of amber, moss agate, jasper, obsidian, chalcedony and agatized wood.

NEW PUBLICATIONS.

WATER-COLOR PAINTING IN ENGLAND, by Gilbert R. Redgrave, goes over perhaps too wide a field for the American public, which, naturally, cares to know but little about third and fourth-rate English artists of no importance save as filling a gap in the history of the development of English water-color painting. The author's theory that the art, in England, arose out of the practice of topographical drawing seems a little overworked. More of the faults of the school than of its excellent points can be traced to that beginning. Still, it is well to know with whom and in what sort of atmosphere Turner, and Cox, and Blake, and Bonington worked, and how these and other great artists rose above their dull surroundings. For that end some book like the present was needed. The illustrations are half-tone photographic engravings after original drawings, and have the merits and the faults that are usually to be looked for in that sort of work. (Charles Scribner's Sons.)

IN her CHINA COLLECTING IN AMERICA, Mrs. Alice Morse Earle presents the results of enthusiastic and thorough study of a special subject. This beautifully printed and copiously illustrated work has, as its title indicates, a more limited range than Prime's "Pottery and Porcelain," and deals with ceramic wares having a direct connection with our national life; chiefly



CAPITOL PLATE. STAFFORDSHIRE WARE.

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such as were imported for use or were manufactured here before the present century, and which, to give a collector the highest satisfaction, must be sought for outside of bric-à-brac shops. The opening chapter is an able defence of the "mania;" the author arguing that a study of ceramic decorations fosters love of country and familiarity with its general history and local traditions. Again, the search, if prosecuted in rural districts, carries one into byways and corners where odd types of human nature may be encountered, or where new aspects of nature are obtained. Mrs. Earle good naturedly tells us how to acquire the art of collecting; how to discover where old china is hoarded and how to bargain or intrigue honorably for possession thereof. Just at the point where the reader begins to think that china hunting is an occupation wholly pleasurable, Mrs. Earle lifts a warning voice and tells in mournful numbers how many obstacles must be expected; for a long purse and a nimble tongue do not always clear the path. Long journeys often result in crushing disappointment; tempests may be stirred up over teapots, if not in them, by owners who refuse to listen to "offers;" a blue pie-plate may be held at a figure at which a Rothschild would shake his head. How zeal may outrun discretion is amusingly instanced in the author's case. Having heard that some old crockery was kept in a particular room in a farm-house whose owners were absent, she was unable to wait, and accordingly climbed to the roof of a hen-house to get "a point of view," when the roof gave way, and she descended ignominiously among the fowls, to remain their unwelcome guest for an hour, before she was released.

The chapter entitled "Trencher Treen and Pewter Bright" gives an account of the extensive use in the colonies of wooden utensils and later of pewter. That on "The Early Use and Importation of China" contradicts Mr. Prime's statement that few of the people of Revolutionary times had seen china; assuring him that, although it was not common in New York, Maryland and Virginia until after the Revolution, it was not rare in Philadelphia, and in New England was advertised in every paper and was sold in nearly every shop in the large towns. "The Early Fictile Art in America" describes the potteries of the seventeenth and eighteenth centuries. "Earliest Pottery Wares" includes Delft, "Fulham jugs," salt glazed ware, and the more modern Whieldon ware, Wedgwood and Castleford. Under "English Porcelains in America," we read of Bow, Bristol, Crown Derby, and the "willow pattern" ware, first made, it appears, in 1780.

"Liverpool and Other Printed Ware" is devoted to the ungainly pitchers and mugs decorated in black, with portraits of Washington, Decatur and other celebrities, or with Masonic or agricultural emblems. "The Cosy Teapot" is a subject made very attractive by Mrs. Earle, and under "Oriental China" she adds some important testimony in favor of the Chinese origin of the so-called Lowestoft wares; the bluish-white vases, teapots and other articles, decorated with dark blue and gilt, roses, escutcheon



WEDGWOOD PIECES.

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eons, monograms and other devices, and found in many a family in the Atlantic States. When the author comes to treat of "Punch-Bowls and Puncches," she patriotically refuses to believe that the Father of his Country ever saw half the punch-bowls associated with his memory. The chapters entitled "George and Martha Washington's China" and "Presidential China," and those giving lists of ceramic designs relating to Washington, Lafayette and Franklin are of decided historical value.

Mrs. Earle devotes one chapter to noted public and private collections, and a "final one to China Memories." We are inclined to think that her best "finds" were the odd characters she met in her explorations—the Yankee driver, for instance, who conversed in rhyme. We are not sure that old collectors will assent to all of Mrs. Earle's conclusions, but doubtless she has weapons at hand, and can be trusted to defend herself. We commend the book to those who are making collections, or who wish to know the history of some cherished heirloom, and to the large number of our readers who are engaged in china painting. (Charles Scribner's Sons.)

CRAYON PORTRAITURE, by Mr. J. A. Barhydt, an attractively illustrated handbook, published by the Baker & Taylor Co., 740 Broadway, has this supplementary title: "Complete instructions for making crayon portraits on crayon paper and on platinum, silver and bromide enlargements; also directions for the use of transparent liquid water-colors and for making French crystals." This, it will be seen, covers more ground than legitimate free-hand crayon drawing, such as is taught by The Art Amateur. Drawing over "solar prints" and over "bromide enlargements" we know is much practised in the cheap portrait trade, and very many amateurs who adopt it fondly believe themselves to be artists. For such the greater part of this book will be invaluable; there is, apparently, no brain or labor-saving process, no trick or device in technic, which is not understood and freely divulged by Mr. Barhydt. This will doubtless insure a larger sale for his book than could have been hoped for had he confined himself to crayon portraiture proper. That he himself appreciates the difference in artistic value between free-hand drawing and the mechanical solar-print system is shown by the following remarks: "The principal difference between the appearance of free-hand crayons and those that are made over a photographic enlargement is that in the former the shadows are lighter and more transparent. In the matter of feeling, however, the free-hand crayon is much more satisfactory to the artist, for he knows it is all his own work, and that he has not depended on the photographic enlargement to help him make the portrait." The author might have added that the free-hand drawing is not only "more satisfactory to the artist," but infinitely more valuable to the sitter who is called upon to pay for the picture. That Mr. Barhydt has excellent advice to offer on "crayon portraiture" to the young artist who draws free-hand as well as to the artist who uses a photographic basis for his work it would be easy to show by quotations from his manual. We may return to the subject another time.

POETRY AND THE DRAMA.

THE POEMS, by Eleanor C. Donnelly, which have reached a third edition in the volume before us, deserve their popularity. While the thoughts in them are neither very new nor very profound, they are well expressed in smoothly flowing verse, which does not wound the ear; and they contain nothing offensive to good taste. To this negative praise Roman Catholics will be likely to add some more positive, for many of the longer poems deal with the legends of the Church, though the general reader may give the palm to some of the shorter poems of the civil war and miscellaneous poems, such as "The Old Surgeon's Story" and "The Sleeper's Sail." (H. L. Kliner & Co.)

DREAMS AND DAYS, by George Parsons Lathrop, are mostly lyrical, and express varying moods and shades of feeling. In this respect Mr. Lathrop may be compared to Mr. Aldrich, but he is far from having the latter's finish. Yet, it may be questioned whether such matters as these gain anything by being highly elaborated. For ourselves, we prefer some of Mr. Lathrop's rough pebbles to the most polished specimens of the older poet. We will not do either of them the injustice of bringing into comparison with them the host of magazine poets who cultivate technic to the exclusion of sense. These lapidaries would surely reject the fine spurt about the jay-bird, page 8; even the exquisite, natural finish of "South Wind," like that of a flawless crystal, will fail to charm them; and there is many a small gem which might crumble on their lathe, but which is delightful in its unworked condition. We hope Mr. Lathrop will continue to sing or say, as it happens, and without too much caring which, "something to the purpose"—as he hints in the first-mentioned poem it is his intention to do. (Charles Scribner's Sons.)

SHADOWS OF THE STAGE is a collection of biographical and critical essays by Mr. William Winter, whose work as dramatic critic in the New York Tribune and other papers is so well known that to praise it is quite superfluous. The neat and handy little volume begins with a pleasant essay full of memories of the old actors, on "The Good Old Times," but which ends with a cheerful hint that all the good actors are not dead yet. Much of what follows goes to show that they are not; for, if we have obituaries of Florence and Barrett, and if Lester Wallack, Charles Fisher and William Davidge are among those who charm the writer and, through him, the reader, criticisms, always fair and usually friendly, on living actors and actresses, make up the greater part of the book. There are essays on Irving and Terry in "Faust," "Eugene Aram" and the "Merchant of Venice;" on Mary Anderson in "Hermione and Perdita," and on Salvini in "Lear" and "King Saul." Others are devoted to Mansfield, Ada Rehan and Mrs. Gilbert, and there is a critique of Tennyson's "Foresters," as an acting play, and several Shakespearian studies, instructive and enjoyable. There is probably no other book that deals so fairly with the modern English and American stage. (Macmillan.)

FICTION.

COLONEL STARBOTTLE'S CLIENT is the leading one of a number of collected short stories by Bret Harte. Some of the stories are well worked up, while others have little more than the outline of a plot, and the author must have taken small pleasure in writing them. The most original character—they are not, as a rule, people we would care to meet—is the client, Jo Corbin by name, who kills his partner, Tom Jeffcourt, alias Frisbee, in a "quell," supports Jeffcourt's mother and sister Julia, who have no rightful claim to his bounty, as Jeffcourt had never earned a cent, and then, on being threatened with a lawsuit by Mrs. Jeffcourt, who suspects that he is keeping back the profits of her son's industry, consults Colonel Starbottle.

Lawyer and client come east to Kentucky; Corbin, in order to bury Jeffcourt in his native soil, to propitiate his family if possible, and to get sight of pretty Sally Dows, Jeffcourt's cousin, who has been writing

him letters of a reformatory character. The eloquence of Colonel Starbottle saves Corbin from a coat of tar and feathers, and he is allowed to live at Pineville on semi-friendly terms with the Jeffcourt family. On the breaking out of the war, Corbin, an alleged Union man, enlists in the Confederate Army. A battle takes place near Pineville; Julia Jeffcourt, stealing through the woods to find Corbin, discovers him standing alone, confesses that her hatred has changed to love, and urges him to fly with her, but is killed on the spot by a stray bullet, and Corbin dies with her by falling on his own bayonet.

"The Postmistress of Laurel Run" is written in better taste and one turns the pages quite eagerly to learn whether plucky little Mrs. Baker succeeds in her scheme to save her husband's friend, the postmaster at Hickory Hill, from imprisonment for peculation. The reader who moralizes over the story may not consider Betsy Baker's motive an excusable one, nor Stanton Greene's desire to get rich that he may win her at all in his favor; but when the climax of the plot is reached he will be apt to laugh unwillingly. (Houghton, Mifflin & Co.)

NOT ALL IN VAIN, by Ada Cambridge, has the merit of ending with a novel and not unnatural situation. Katharine Knowles, the heroine, on her way out to live with a step-sister in Australia, falls in love with and becomes engaged to a fellow-passenger, Forbes Alexander. On landing, she finds that she has for neighbor an old acquaintance, Neil Hammond, whose attentions quickly become disagreeable to her. Alexander, who takes Hammond's life, is imprisoned for a year, and Katharine joins the brother of the murdered man in the control of a hospital, but remains faithful, however, to her engagement with Alexander. When the latter is released, finding that her beauty has faded, he discards her for a younger woman, whereupon Katharine marries the doctor, and all ends happily. (D. Appleton & Co.)

FIFTY POUNDS FOR A WIFE seems a small price to pay, provided the article be good of its kind; but when Gerald Danberry pays it in A. L. Glyn's novel for the ill-used daughter of a travelling showman, he has no intention of making a wife of his purchase. Miss Winifred Flowers, however, turns out to be the daughter of a baronet—one of those baronets who inherit all sorts of singular taints and unnatural inclinations, and who pursue their own offspring for dishonorable purposes. Miss Winifred being saved from both her fathers, the real and reputed, by the ever-victorious Gerald, in reality does not cost him much under her worth. (Henry Holt & Co.)

PHILIP; OR, THE MOLLIES' SECRET, is a tale of the Pennsylvania coal mines, in which Mr. Patrick Justin McMahon mingles truth and fiction, mystery and humor in agreeable proportions. The secret which is in the possession of the Mollies is that Philip, a poor boy working in the mines, is the son of their superintendent, whom his father has given up for dead. For reasons of their own, they try in various ways to murder him, but, of course, without success. Their conspiracy is at last broken up, and Wilson, the most desperate of the lot, taking refuge from the officers of the law in the mine, is killed by a half wild boy whose father he had previously murdered. (H. L. Kilner & Co., Philadelphia.)

THE GHOST AT OUR SCHOOL, AND OTHER STORIES, by Marion J. Brunow, is a collection of pleasantly told tales, each teaching some good lesson, and suitable for girls from about eight to fifteen. Those of our readers who are Roman Catholics will do well to get it for the home library. (H. L. Kilner & Co.)

MISCELLANEOUS.

LITTLE BROTHERS OF THE AIR, by Olive Thorne Miller, like the three volumes from her pen that have preceded it, is devoted to birds and their ways. The average person who notices birds at all has a way of regarding them as very much alike, if he does not go to the extreme of an acquaintance of ours who applied the name "pink" to flowers indiscriminately. Such an one will soon learn from these pages how individual feathered folk are, and we shall be greatly mistaken if he does not take his walks hereafter in a much more scientific frame of mind. Like Burroughs, Torrey and others who within recent years have written about birds, Mrs. Miller is a patient student and a keen observer, and has the power of imparting her knowledge in an entertaining way. The very titles of some of her chapters—"Home Life of the Redstart," "A Meadow Nest," "A Bobolink Rhapsody"—irresistibly carry one's thoughts into field and forest. This is a book to give a boy who is not satisfied with the superficial knowledge acquired during the "egg-collecting" period; a book to read under shady trees during a vacation; a book to enjoy also before a woodfire when snow fills the deserted nests and the little brothers have flown southward. (Houghton, Mifflin & Co.)

THE RESCUE OF AN OLD PLACE is an account of the success achieved in bringing back to a state of productiveness and beauty an "abandoned farm" in Massachusetts. The town in which it is situated is Hingham, not far from Boston, and the farm is part of a colonial grant in 1634 to Matthew Cushing, whose descendants held it for two hundred and forty years. Mrs. Mary Caroline Robbins, who with her husband "paid the first money ever given for the land," and set valiantly to work to transform and reform it, is a member of the editorial staff of Garden and Forest, and the chapters appeared first in that periodical.

Those who have read Miss Kate Sanborn's book, "Adopting an Abandoned Farm," reviewed in the columns of our magazine about a year ago, are hereby warned that the volume under consideration has nothing distinctively humorous in it, though Mrs. Robbins has a quick eye for the amusing side of things. Most of the discourse is on such serious themes as the transplanting of trees, the making of lawns and the extermination of insect pests. There are chapters, however, that any one would enjoy, written in a graceful manner that remind us of Alphonse Karr, such as the one entitled "The Wreck of an Ancient Garden," and that on the "Love of Flowers in America," in which, by the way, the author disputes the assertion, so often made, that flowers are an accident in the village life of New England.

The book ought to stimulate interest in the reclamation of relapsed land. We congratulate "the Robbinses" on the pluck they displayed in working out the problems they encountered, and Mrs. Robbins individually on the admirable way in which she has told her story. The publishers are Houghton, Mifflin & Co.

A TOO SHORT VACATION, by Lucy Langdon Williams and Emma V. McLoughlin, or, as they call each other in the book, "Sanguinelle" and "Prudentia," is a sprightly account of a three months' trip abroad, and is illustrated by the ladies through the medium of "their own Kodak," which must have been an adequate protector, as they travelled without a chaperone. The tour included parts of England, Wales, Ireland, Holland, Belgium, Germany and Switzerland, and more of Paris, we should say, than most people "do" in a few days' time. Considering the fact that this was not their first trip to Europe, it is to be regretted that the authors followed the beaten tracks, and, in consequence, have recorded nothing positively new. We could wish, too, that the humorous tone of the conversations were not so forced and reminiscent of Miss Duncan. Nevertheless, this pretty little volume will recall very vividly foreign lands and scenes to old travellers, and, no doubt, will stimulate other young ladies to imitate Sanguinelle and her friend, even to going down the Mauvais Pas without a guide. Perhaps the most amusing paragraph in the book is that which quotes an entry in the visitor's book at the Falcon at Stratford-on-Avon. "Surely," remarks Prudentia, "only an American child would have dared to write, 'Winifred Blake and parents.'"

The appendix seems to us the most useful chapter of all, for it gives the would-be (lady) traveller advice as to luggage, clothing, hotels and restaurants, and includes a detailed account of this particular itinerary and its expenses, which amounted to three hundred and fifty dollars. Shorter trips, covering two months and six weeks or more respectively, are outlined, with their accompanying expenses. The illustrations add very much to the attractiveness of the book, and range in subject from the fellow-travellers of the ladies to the Mer de Glace. (J. B. Lippincott Company.)

THE ART OF ENTERTAINING, by Mrs. M. E. W. Sherwood, is, the author tells us, a chart for young housekeepers who too often acquire cookery books, receipts and menus before they have learned how to set a table or give a dinner. Mrs. Sherwood devotes considerable space to the duties and trials of a hostess, the furnishing of the table, table etiquette, the amusement of guests, the servant question and so forth, and in special chapters on Soups, Fish, Salads and Desserts gives a variety of receipts. She maintains that with our resources in the matter of game, fish, vegetables and fruits, we ought to be a nation of entertainers, but insists that Americans usually fail as hosts and hostesses because they strive to make a display and underrate what she terms "the intellectual components." The author's thorough knowledge of the subject and the good sense with which she writes are equally admirable. (Dodd, Mead & Co.)

SAFE BUILDING, by Mr. Louis de Coppet Berg, F.A.I.A., takes up the principal problems of construction that occur in the practice of American architects, and examines each with the purpose of pointing out the limits of safety in the use of the various materials employed. In this second volume, which completes the work, he treats of the uses of iron and steel in architecture, a most interesting subject, and one peculiarly in need of strict scientific treatment. Rivets and pins, plate and box girders, trusses, columns and foundation tables are separately considered, and the conditions under which each variety may be safely used are laid down. It may give some idea of Mr. Berg's aim to say that he consistently advocates the use of steel instead of cast iron wherever possible, and that the margin of safety provided for in his calculations is much wider than in general practice. The work does not deal directly with questions of taste; but in architecture these should follow considerations of stability and safety. It therefore should be in every library of works on art. A great number of very useful tables, including all, we believe, that the builder or architect will find occasion for, should, of themselves, be enough to secure it a place in the working library of every architect's office. Not among the least of its merits are its clear and simple language and its abundant and easily understood diagrammatic illustrations. (Ticknor & Co.)

SHAKESPEARE'S ENGLAND, a new edition of a well-known volume by William Winter, is a dainty little publication which can easily be slipped into the pocket. It is a compendium of the volumes published some years ago entitled "The Trip to England" and "English Rambles," and the title, the writer informs us, was chosen largely "because it depicts not so much the England of fact as the England created and hallowed by the spirit of her poetry, of which Shakespeare is the soul." In the graceful English of which Mr. Winter is a master, he discourses as only a poet could, and surely as Shakespeare himself would have desired, on Stratford-on-Avon and its environs—the most satisfactory account of the place we recall—and on the kindred topic, "The Shrines of Warwickshire." Other chapters describe with the same enthusiasm and delicate appreciation the old churches and literary shrines of London, Westminster Abbey, Canterbury, Stoke-Pogis, Windsor and other historic places. Every lover of Shakespeare should own, or at least read, the book. (Macmillan & Co.)

THE LITTLE GARDEN OF ROSES and the "The Valley of Lilies" are two small volumes of translations from the Latin of Thomas à Kempis, author of the "Imitation of Christ." They are like that celebrated book in containing, along with much mystical, devotional matter, many sound maxims, intended more especially for people who have abjured the world, but not without utility for those who choose to remain in it, and find it "a place desirous to be in." (F. A. Stokes Co.)

TREATMENT OF DESIGNS.

"LITTLE WIDE AWAKE."

THE original of this study was painted in water-colors, as may be readily seen; but the subject is equally well adapted to oil colors, the only change in the design necessary being in the treatment of the background, which must be extended to cover the entire canvas for an oil painting, while the tones, washed in with water-colors, only reach a little way beyond the figure, being allowed to fade gradually into the white paper at the edges.

To copy the figure in water-colors, stretch a piece of Whatman's double elephant paper the required size, and, after drawing the outline of the figure carefully with a finely pointed lead-pencil, wash the surface all over with clear water, using your largest brush. When this is dry, wash in a general effect of background before beginning to paint the figure. The colors for this background are yellow ochre, cobalt and rose madder, with raw umber in the darker parts. For the shadows beneath the dress, use sepia and rose madder. In the palest wash of faint greenish gray, at the extreme outer edge, use a little lamp-black, cadmium and rose madder. In painting the white dress leave the paper bare for the lights, merely washing in delicate gray half tints, and a few deeper, warmer touches for the shadows. Wash over the whole skirt and waist of the dress with a tone of very pale yellow before putting in the shadows; for this use yellow ochre and a very little lamp-black, made very thin and light with water. This will simply warm the white tone of the paper, without leaving any perceptible color behind. Paint the blue sash with cobalt, light cadmium and rose madder, adding raw umber in the shadows. The darkest touches of shadow under the collar of the dress and beneath the embroidery of the skirt are made with sepia, rose madder, yellow ochre and a little lamp-black. The same colors are used in shading the stockings. Paint the shoes with sepia, yellow ochre and cobalt, adding rose madder in the warmer touches and omitting the cobalt. For the hair use sepia, raw umber and yellow ochre in the general tone, shading with a delicate blue gray where the curls meet the forehead. The face is painted with a flat flesh tint at first, and the deeper color of cheeks, lips, nose, and other details are added afterward. For this flesh, mix yellow ochre and rose madder, with a little raw umber and a touch of lamp-black; add cobalt in the half tints, and use sepia, with rose madder and yellow ochre, in the darker shadows. Paint the blue eyes with cobalt, yellow ochre and sepia, and in the reddish touches of color at the corners use rose madder and vermilion. For the lips also use rose madder and vermilion are used, with sepia and yellow ochre in the shadows.

OIL COLORS.—Use a good single primed canvas to replace the rough water-color paper, and draw the outlines of the figure carefully in charcoal. For the background mix a tone of delicate gray, using Antwerp blue, white, yellow ochre, raw umber and madder lake. Paint with this entirely out to the edge of the canvas, leaving a little darker color around the figure to give a pleasant variety. For the shadows in the white dress use white, yellow ochre, cobalt, madder lake with ivory black, and remember to make them less blue than in the colored study. Paint the blue sash with Antwerp blue, white, a very little cadmium, rose madder and a little ivory black; add raw umber and madder lake in the shadows. For the child's hair use bone-brown, yellow ochre, white and burnt Sienna, adding a little permanent blue and burnt Sienna in the darker touches. A little permanent blue, with white, raw umber and madder lake will give the soft gray half tints near the face and where the curls meet the background. The colors used for the general tone of flesh throughout are white, yellow ochre, vermilion, madder lake and cobalt, qualified by raw umber and a little ivory black. In the shadows add light red and omit vermilion. Shade the mouth with madder lake and raw umber in the darkest touches, and for the lights add vermilion, with white and yellow ochre. The same colors may be used for the shadows in the ear and nostrils. In finishing, add a little madder lake, yellow ochre and white to the flesh color in the cheeks, being careful to blend this softly with the local tone. Use flat bristle brushes for the general painting.

PASTEL.—First carefully sketch in the outlines either with a sharp lead-pencil or hard pastel. For the face use yellowish white under a little pink, with a little darker pink on the cheeks. A blue gray over this color will give the shadow color. Put in the features with hard pastel. For the eyes use blue under some light gray, and be careful not to make the lights too prominent. Vermilion and white will be needed for the mouth. For the hair use some light gray and a little light brown, with darker brown for the shadows. For the dress use white and very light gray, with darker blue gray for the shadows. The same colors will be used for the stockings. For the sash use blue, with a little white for the lights and blue gray for the shadows. For the shoes use purplish gray and some brown, with light gray for the lights. A little green and some gray will be needed around the figure for background, but need not be carried further.

BUTTERFLIES.

THESE butterflies are available for many decorative purposes, and would be especially effective painted on transparent window screens and white gauze fans. The oil colors to be used in painting them are as follows: The delicate white and yellow butterflies and moths are laid in with a very delicate tone of pale gray, with more or less light cadmium added to give the delicate yellow tones. For the gray and very little use white,

with a very little ivory black, yellow ochre, madder lake and cobalt. The little purple moth can be painted with madder lake, permanent blue and white, with yellow ochre and raw umber added in the grayish-brown shading at the edges. In the large yellow and brown butterfly just above the centre of the colored plate use cadmium and white for the pale yellows, and bone brown with madder lake for the brown markings, substituting ivory black and burnt Sienna for the black velvety touches below. Permanent blue, with a little cadmium, white and madder lake, will give the pure blue color for the spots on the wings, with a little raw umber or ivory black to give the requisite quality.

The large brown butterfly below this, with pink markings on the wings, will require bone brown, yellow ochre, ivory black and madder lake, with vermilion, madder lake and white for the pink spots. For the pale



DESIGN FOR A MEMORIAL WINDOW. BY WILL H. LOW.

THE CENTRAL FIGURE OF THE CARTOON IS GIVEN, WORKING SIZE, AS ONE OF OUR SUPPLEMENT SHEETS THIS MONTH.

green and fawn-colored butterflies below use raw umber, light cadmium and light red; Antwerp blue, white, cadmium, madder lake and raw umber, mixed carefully, will give the delicate greens.

For the large reddish-brown butterflies at the bottom of the page use bone brown, light cadmium and madder lake, qualified with white and ivory black; add burnt Sienna in the deeper spots, and use Antwerp blue, white, cadmium and madder lake for the brilliant blue touches, shading with raw umber.

IRIS AND GOLDEN ROD DESIGNS.

By eliminating some of the larger forms, these designs for cups and saucers can be adapted for tea, coffee and chocolate sets. The flowers of the iris may be painted either in yellow, various shades of mauve and purple, or in the blue shades peculiar to the wild iris or blue flag. If a yellow color is preferred, wash over the entire flower with mixing yellow; then, when dry, strengthen in parts with silver yellow for the lighter and yellow ochre for the darker parts. Shade with neutral gray and accentuate with chestnut brown. For mauve or purple flowers, mix ultramarine blue with purple No. 2. The tones may be varied according to the proportions used, and made light or dark, strong or delicate.

Make the light tones cold in comparison to the shadows, which should be very warm in the deepest parts. For a blue flower, take old tile blue, add the least touch of purple No. 2 or crimson lake, and paint very thinly on the light petals that fold over. Make the color stronger in the lower petals and add a larger proportion of the red tone. Remember that purple No. 2 used alone fires a beautiful rich red. For the foliage, use moss green V, brown green and dark green 7; a touch of deep blue green added to the moss green in parts for the first wash will give a pleasing variety.

The golden rod should be painted in yellows, mixing yellow being used as a foundation and utilized for the highest lights. Silver yellow, yellow ochre and chestnut brown will serve for the shading, which should be put in very crisply. A little neutral gray must be carefully introduced to cool the shadows. The greens already mentioned for the irises will answer for the golden rod. The golden rod is an excellent subject for relief painting, and may be treated according to the directions given for the larch cone plate. The three shades of gold can be used, taking Roman gold for the lights, red gold for the dark sprays and green gold for the foliage.

THE LARCH CONE PLATE.

OUR native larch, or tamarack, when used decoratively, affords considerable variety in color, especially in spring, with its fresh green leaves contrasting with those that are dead and brown, pretty cones of different shades and bright plumed catkins. The design in our supplement would be, however, more showy if painted in raised gold. The effect would be greatly heightened by introducing three shades of gold; using red gold for the cones, pale green gold for the foliage and Roman gold for the stems. It can be painted in one shade of gold only, if preferred, but in such case should be either in red or Roman gold.

The paste must be fired before the gold is put on; the cones should be in high relief and the scales clearly indicated. The plate may be first tinted in any selected delicate shade. The tint should be thoroughly dried before the design is drawn on. The paste may then be painted on the tint before it is fired. After gilding and firing for the second time, burnish with a glass burnisher, and if the result is not satisfactory, add another coat, fire the piece again and burnish.

CORRESPONDENCE.

OIL PAINTING QUERIES.

MRS. C. D., Norwich.—(1) In painting, the colors are not measured out in certain fixed proportions and then mixed together by rule to produce the desired effect, as your question would suggest. The artist depends upon his trained color sense to decide how much or how little of the crude colors are to be combined to produce the proper results.

To represent the transparent pulp of an orange, first lay in a general local tone of creamy light yellow, qualified by a delicate gray; for this use light orange cadmium with a great deal of white and a very little raw umber. In the shadows add light red and a little ivory black. The high lights will be very sharp and almost white. Study the effect closely from nature, and compare the yellow of the outside skin with the tone of the pulp inside the orange; observe also with attention the creamy white under skin which separates the rind from the juice. Mix for this, white, a little yellow ochre and a touch of vermilion, qualified by the least quantity of ivory black. When the sun shines through the pulp, you will notice a brilliant tone of yellow, which is made with orange cadmium and a very little white; if the orange be reddish in quality, add a little vermilion, qualified by raw umber. Remember always that it is the contrast of the proper lights and darks which give brilliancy. Paint the seeds with cadmium, white and raw umber, adding a little burnt Sienna and black if they are in shadow.

(2) In painting fruit or flowers, it is well to have an assortment of both bristle brushes and flat-pointed sables, as both, large and small, will be needed. The "chiselled" or toothed brushes are not used by artists generally, and are, in fact, almost obsolete.

(3) To paint the whitish velvety "bloom" on certain flower petals, first lay in the local color of the flower, and then add the touches of soft gray while the under paint is still wet, using a fine flat sable. Do not blend these tones.

A. T. H., St. Louis.—Cil colors to be used in painting on ground glass must first be put on blotting-paper, and may then be removed to the palette after the superfluous oil has been absorbed. A little turpentine is then mixed with the paints to moisten them sufficiently for manipulation, but care must be taken not to let the colors get too thin. It is well to have a piece of ground glass at hand to experiment with, so as to get an idea of the consistency of the paint before applying it to your fine work. Any mistakes may be rectified by rubbing off the paint with pure turpentine, but the drawing must be carefully sketched in at first in outline with a light finely pointed pencil, as in such work neatness of handling and delicacy of touch are essential.

B. H.—You say your background is nearly as prominent as the foreground; this must be the result of using too strong color in your sky and mountain. Distant objects, especially mountains, are always of a purplish blue tint, which should be cold or warm, according as the day is bright or cloudy. If, on repainting, you find the distance too distinct, let the picture dry and then scumble it thinly with white paint mixed with a little appropriate color, to make the tone cooler or warmer, according to the necessities of the case.

ELEANOR M.—Clouds may be painted on the sky while it is yet wet; and they may thus be united in it by having their edges a little softened, but where the lights of the clouds are to be made with sharp, well-defined edges, these lights may be best produced by being put in when the first flat painting is quite dry.

WICHITA—For the warm greens of summer foliage use zinobor (light), and for lightest tones add cadmium and a little vermilion, with what white is necessary. For richer tones add Antwerp blue, raw umber and burnt Sienna.

E. F. E.—We do not know of any book entitled "A Practical Guide in Oil Painting for Teachers." Fowler's "Oil Painting: A Handbook for the Use of Students and Schools" is used in the Chautauqua Art Schools, and is very simple and direct in its teachings. It can be ordered through this office.

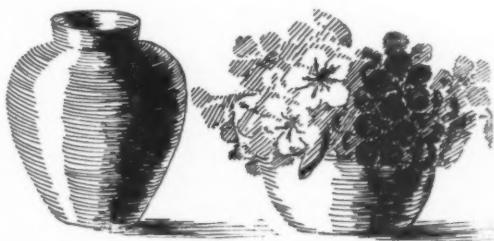
WATER COLOR QUERIES.

W. J. W.—The brushes needed for water-color painting, whether the subject be fruit, flowers, landscape or figures, are the same; though of course for large pictures a larger size will be necessary for the broad washes.

A good outfit, which will suffice for any kind of subject, may consist of one large round black hair brush for skies, backgrounds and the like. This comes in brown hair also; either can be recommended, but the hair must be firm and elastic. For smaller work the camel's hair is best; of these four will be sufficient, each of a different size, the smallest to be very fine and having a good point; this will be useful for careful drawing of details.

A good work on perspective for students is "Principles of Perspective," by George Trobridge; among those giving practical directions for water-color painting is Blanche McArthur's book, "Figure Painting in Water-colors."

B. L., Troy, N. Y.—In painting photographs water-colors are most generally used, though oil colors can be utilized if the paper is carefully prepared first with a good size. A useful background for a flesh tint either ruddy or pale is a light warm gray rather blue or greenish in quality. The colors for this are white, yellow ochre, cobalt, raw umber and light red.



ARRANGEMENT OF VALUES.

The actual proportions of each cannot be given, as more or less of each is added in mixing according to the tone to be produced. It is well, however, to begin with pure white, adding yellow ochre, then blue; with this green mix a little black and red until the proper shade is reached. More black will dull the color until it is sufficiently gray. Madder lake will enrich the tone if used carefully. Experiment with these colors on an ordinary piece of Bristol-board until you secure a suitable tone for your background.

PERCIVAL D.—The arrangement of values in a study is well illustrated in the drawing given on this page, in which are shown the five grades mentioned in the article in "Summer Flowers" in our July number—the high light, the deepest shade, and the half tones surrounding them; the half tone beyond the deepest shade being the reflected light. The reason why your work is not "more brilliant" in color may be because you use few brushes, and do not clean them thoroughly when passing from one color to another.

A. T. S., Boston.—The deep red of the Jacqueminot rose is painted with vermilion and carmine mixed; half tints with crimson lake, raw umber and a little carmine; outside of the petals with crimson lake; deep shades with carmine and bone brown, or sepia, or a little black with the carmine; high lights with rose carthame and vermilion.

CHINA PAINTING QUERIES.

F.—The decorative initial in the supplement for May could be used for a bureau or tea tray if the initial were omitted and the lower flower form repeated to the required length till it meets the next corner. We would suggest painting the blossoms in delicate pink or blue, with cool green leaves, the whole being outlined with gold or chestnut brown. For pink, take rose pompadour, shade it with the same accented with red brown and modified with brown green. For blue, use deep blue green and shade it with brown green. For the yellow centers, use silver yellow shaded with chestnut brown. For the flat low tone of the leaves, mix moss green V with brown green and put the stems in with the moss green only.

ANXIOUS INQUIRER wants to know why some of the colors have rubbed off from a set of dessert plates painted with fruit designs.

Either the colors were underfired, which was liable to be the case if there was much carmine, or tints that require strong firing, or your colors were poor in flux. If you have sufficient skill to retouch the places where the color came off until you bring it up to the required shade, adding about one fourth flux to your paint, and then go over the other parts lightly with the same tint, and re-fire, you may be able to remedy the defects satisfactorily. But you may need to retouch and re-fire twice not to have the piece have a "patchy" appearance.

ANSWER to Bertha J., Topeka, who asks which is the best gold, and why gold is so hard at times that she can make only a thin wash that comes off when burnished. Your trouble has been in getting gold that has been a long time prepared. If it is fresh, it will be soft when you press on it, and easily worked by adding a little turpentine. Keep a brush for this purpose alone. When hard, warm the glass slab it is on for a few minutes, then remove the gold to your palette, and rub with turpentine, adding a little fat oil until it is perfectly smooth and spreads readily in a smooth, even coat; dry in a moderately hot oven. When cold, retouch any thin places carefully and add another coat, if your piece is for use, and you will have a fine and durable coat of gold if well fired, at the same heat required for carmine; if fired at a lower heat it will flake off when you burnish it.

J. M.—You should rub gold in the form of powder a long time on a china palette with a bone knife, adding fat oil and a little turpentine until the gold is perfectly smooth and spreads easily. Never grind gold. You will be likely to obtain the best

results by purchasing your Roman gold already prepared in powder or paste. If you are buying colored golds, always get them in paste.

China painting presents too many difficulties, even to the professional, to sanction the running of risks by the use of poor materials; therefore it is better to buy your colors already prepared of a reliable dealer.

A. R. C.—You say your colors look smooth when you lay them, but in a little while seem all uneven and full of specks. You have used too much oil, and as the surface of the china does not absorb the oil it crawls, and will have that appearance known to china painters as crazing, when fired, which is ruinous to your work.

After you have prepared your colors on your palette by rubbing them carefully with a little fat oil and turpentine with your bone knife, take but little color in your brush, testing it first on your palette to see if it spreads smoothly, and use as little medium as possible. You will seldom need any oil, only turpentine, unless for flesh tints. The latter need such skilful blending that they must be kept open by the use of more oil.

X. Y. Z. says: "I gilded a piece with silver and gold bands some time since. Can you tell me why the silver has turned black and spoiled it—was it not of good quality?"

It is the tendency of silver used in china decorating to do that. Polish it with a piece of chamois skin or flannel and whiting, as you would solid silver.

BEGINNER.—Your colors look muddy when fired because you do not lay them with smooth, firm strokes, and work over them too much. The secret of clear, brilliant tints is chiefly in the manner of laying them.

LINES IN PERSPECTIVE DRAWING.

F. L. H.—The plane of a picture represents a limited rectangle when viewed directly from the front and opposite the eye. In this position the sides are both perpendicular, and of course parallel with each other, and would continue so, without meeting, if carried out indefinitely within the line of vision. The same principle applies to the top and bottom of the picture, which are bounded by horizontal lines and also parallel to each other.

If, on the other hand, you incline your canvas slightly forward, the lines on either side immediately change their character and become oblique, and can therefore be carried out until they will meet in a vanishing point somewhere in front of you. This, however, will not change the horizontal lines of the top and bottom, which will continue parallel under these conditions, though appearing to be closer together as they recede into the distance. By slightly turning your canvas again, so that one end will be farther from you than the other, you convert your parallel lines of the top and bottom into oblique lines, which if carried out on the side farthest away from the eye, will meet in another vanishing point. By a simple experiment you can illustrate these facts for yourself.

A vertical line has a distinct character of its own, in that it is a perfectly upright line which always points to the zenith and to the centre of the earth. A vertical line does not in any way resemble the horizontal line, as you suggest, for the horizontal is parallel to the earth's surface or sea level.

CRAYON AND CHARCOAL DRAWING.

H. A. B., Emporia.—In working with black crayon where the stump is employed, no white chalk or crayon should be used to bring out the lights. The lights should, instead, be taken out with a pointed rubber or stale bread. Sometimes when the crayon point alone is used without entirely covering the gray tone of the paper, a good effect may be produced by touching in the highest lights very crisply with a pointed white crayon or chalk. In this case, the gray paper forms a half tint, which is quite effective in combination with the black and white tones. This method is more used for sketching by artists than for serious work.

J. A., Philadelphia.—The process of stippling in crayon work is simply to cover the whole surface of the paper, where shading is necessary, with small dots placed closely together, produced by a sharply pointed crayon or pencil. It is not a method of working to be recommended, however. The instructions given in recent numbers of The Art Amateur, where the crayon and stump are used, will suggest a much more satisfactory manner of employing this medium.

W. T. R., Chicago, who asks what paper is best for "chalk talks," is advised to get cartoon paper, such as architects use. This can be procured in large rolls, and is very wide. The color is light brown, and either chalk or charcoal drawings can be made on it. Probably it can be procured at any large store where architects' supplies are kept—at Devoc & Co's., Fulton Street, New York, for instance.

INTERIOR DECORATION.

M. A., Hallidaysburg, Pa.—Treat the surface of decorative plaster panels which have become soiled, with shellac dissolved in alcohol. The panels may then be treated in color or bronze. Any house painter or varnisher will prepare you the proper shellac varnish.

V. W., Bloomington, Ia.—Paint cornices and other wood trim of your house a deep golden buff to harmonize with the brick. If you decide to repaint brick, you will get a pleasing effect by using a tone of warm cream. Another satisfactory scheme would be to paint the brickwork colonial yellow and the trim in white about the color of bone.

TO MAKE PHOTOGRAPHS TRANSPARENT.

W. W., Columbus, Miss.—A photograph may be made transparent by oiling the back of the paper thoroughly with clear poppy oil. The photograph should be unmounted for this purpose, or if already mounted, must be removed from the cardboard by moistening with warm water. The picture should be painted after it is again dry if water-colors are used, and only transparent washes are employed. The wax finish is given by covering the back of the photograph with a coating of fine white wax, which is run on thinly and evenly while melted, and allowed to dry undisturbed. The picture is then mounted between two glasses, which are firmly bound together at the edges by a narrow strip of paper neatly glued on. One of these glasses is necessary to protect the wax from injury behind, and the other to keep the face in good condition.

There is another method, in which the photograph is rendered semi-transparent with oil, as above mentioned, and is then simply laid over the wax, which has been melted and spread smoothly over a plate of glass. In this case the wax has been tinted previously with strong flesh colors where the face will strike it; the dress, hands, etc., are treated accordingly, care being taken to keep the different colors for each part within proper limits.

A photograph treated in this way should resemble somewhat a porcelain type. This, however, is not regarded as an artistic method of working, though it is quite popular.

ILLUSTRATING.

H. W., Philadelphia.—The demand for all kinds of illustrative work seems to be on the increase. It is impossible to say what "the average salary" paid is, as the remuneration depends on several things: the kind of work done, the reputation of the artist, his particular relations to the house or houses employing him. The fact that you have a talent for drawing is no indication that you would succeed in this branch of art, and without seeing something that you have done we cannot give you definite advice.

E. C. T.—Pen-and-ink drawings generally used for illustration in our leading magazines are produced in the following manner: A drawing is first made on white bristol-board or smooth drawing paper, with very black ink and steel pen. This drawing is photographed upon a plate of prepared gelatine, and the blank spaces between the lines of the drawing are eaten away by acids, leaving the actual pen-marks clear and distinct in high relief. This plate is then hardened by another bath of chemicals, and a metal cast or "shell" is taken, from which the illustration is actually printed, as seen in the magazines you refer to.

SUNDRY QUERIES ANSWERED.

SUBSCRIBER, Brooklyn.—(1) Bolting cloth for painting is sold by James B. Shepherd (927 Broadway). The prices vary from \$1.10 per yard of 24 inches to \$1.25 and \$2.50 per yard of respectively 24 and 40 inches. The 18-inch width would do for your purpose. (2) The particulars of both of the special \$1 offers of back numbers of *The Art Amateur* are given on the next page. (3) Wood-carving tools are advertised on another page.

H. F.—In painting on red or black silk or satin, oils are to be preferred to water-colors; for in the one case the red of the fabric is sure to strike through the colors used, and in the other case, some of the black of the fabric is sure to be absorbed. It is not advisable to use any but oil-colors in painting on dark-colored silk.

S. J. U., Kansas City.—The bronze and iron grille for Mr. W. K. Vanderbilt's Newport residence, produced at the Williams Fine Art Foundry, is the largest and most important single piece of decorative metal work ever executed in the United States. The house is of white marble in the style of Louis XIV., and its principal feature is a colonnade of tall Corinthian pillars masking the entrance. The supporting members of the grille are in keeping with the colonnade, surmounted by Corinthian capitals in gilded metal. The other decoration consists of oval medallions and foliated volutes in bronze, part gilt, part treated with acid to produce a verde antique patine. The doors are triple, a large sheet of colored glass being hung on separate hinges between the outer grille of bronze and the inner of wrought iron. The effect of the whole is rich and sober. The design is by the architect of the building, Mr. Richard M. Hunt.

MISSAL.—As we told another correspondent not long ago, we see no objection to the insertion of photographs in an illuminated Book of Hours. Small ones with gold borders are very effective among the colored decoration. There is no anachronism in their use more than there is in the use of aluminium, which was unknown to the old illuminators, as were photographs. We are to imitate their art in using the best materials at our command, which was what they themselves did.

READER, Boston.—(1) Experiments prove that the electric light—neither the arc nor the incandescent—does not in any way change the appearance and relation of colors. It simply shows them more lively or more dull, according to the illuminating force. (2) The nearer that the pictures in the gallery are placed to the electric lights, the better they will be seen. Hence, the "skied" pictures will show best.

MRS. G. F. D. and Others.—Such plates of studies after Boucher and Watteau are not procurable at any particular store in New York. They are occasionally found, but are quickly bought up. These studies are not procurable in color, and in all cases require enlarging for tapestry painting.

B. L. M.—(1) Any further points about pastel painting will be explained to you if you will specify what it is you wish. (2) An article on "Retouching Negatives" is in type and will appear very soon.

J. H. C., Milledgeville, Ga.—To clean "gilt picture frames on which real gold leaf is used," you can safely employ lukewarm water and a non-alkaline soap. First remove the dust with a dry cloth, then rub gently with a cloth dampened in soap-suds. Dry again with cotton, rubbing to bring out the lustre.

ART NEWS AND NOTES.

THE CHICAGO CERAMIC ASSOCIATION.

ORGANIZED in January, 1892, this Association is already in a flourishing condition, with a membership of nearly three hundred. The officers are as follows: President, Mrs. John W. Marsh; First Vice-President, Mrs. R. Beecher Preuszner; Second Vice-President, Mrs. V. B. Jenkins; Treasurer, Miss Annie P. Harrison; Recording Secretary, Mrs. F. A. Crittenden; Corresponding Secretary, Miss Mabel C. Dibble. The standing committees are as follows: Committee on Information—Chairman, Miss Louise Anderson; Miss Grace Peck, Mrs. A. Jahn, Miss Annie Webster, Mrs. Charles H. Murray. Committee on Rooms—Chairman, Miss Lyra Browne; Miss Lillie Cole, Mrs. H. M. Clark, Mrs. F. N. Bond, Miss Emily Hayden. Committee on Finance—Chairman, Miss M. E. Hendrick; Miss H. Morgan, Mrs. H. De Wulf, Miss Adelaide Lyster, Mrs. E. L. Humphrey. Committee on Entertainment—Chairman, Mrs. E. L. Humphrey; Miss Ross-Lewin, Mrs. M. G. Fogg, Mrs. T. J. Trunkay, Miss Marion Miles. Committee on Improvement—Chairman, Mrs. Washington Mann; Miss Leonide Lavaron, Mrs. Walter Greenleaf, Miss M. O. Barnes, Mrs. W. I. Winkler. Committee on China—Chairman, Mrs. William Chadwick; Mrs. John Wagner, Mrs. N. Neary, Miss Belle Foster, Mrs. Eugenia McLain, Mrs. J. H. Hartog, Mrs. M. Engert, Mrs. E. E. Weston, Miss W. F. Marshall.

The Association aids and encourages its members by holding semi-monthly meetings, when a paper is always read on some topic of special interest. Discussions and questions then follow in an informal manner, and topics are sent in to be brought before the Association at future meetings. Article III. in the Constitution reads that "each active member is expected to contribute one piece of painted china to be sold for the benefit of the Association during the year, the cost to the contributor to be within three dollars." The Association on April 7th held its first reception and sale of china in the pleasant rooms of the Chicago Society of Artists, which were generously tendered to them.

The Association has, or intends to have, a permanent club room, where sister clubs will always find a warm welcome, and also will hold both receptions and exhibitions occasionally.

A DECORATED CHINA EXHIBITION.

ONE of the most interesting features of the Buffalo Exposition, to be held from August 17th-27th, will be a competitive exhibit of china decorated by amateurs. The well-known firm of W. H. Glenny, Sons & Co. will have charge of this exhibition, and goods should be addressed to "W. H. Glenny, Sons & Co., Buffalo, N. Y., for China Decorating Exhibit." All goods which reach them, charges prepaid, up to and including Saturday, August 13th, will be received. Goods in the city will be called for, without charge, up to the same date, on proper notice. Display exhibits will be arranged according to the judgment of the firm, and no charge will be made for handling or for packing goods to return to exhibitors. All goods will be handled solely at owners' risk of breakage. No entry fee is required. Exhibitors may show prices on goods at which they will authorize sales, and any goods sold at these prices will be delivered to the purchaser at the close of the exposition, and the money will be collected and paid to the exhibitor, less ten per cent commission. Each exhibit must be accompanied by a brief letter stating that the decoration is the work of the exhibitor.

The prizes will be awarded August 15th or 16th by a competent and wholly disinterested judge. No name will appear on the exhibits while the awards are being made, and so far as possible the names of the exhibitors will be kept secret from the judge.

The following prizes are to be awarded: Best general exhibit, ten pieces, first prize, \$50, second prize, \$20; originality and merit in design, five pieces, first prize, \$25, second prize, \$10; best single piece, \$15; best dozen plates, \$15; best dozen cups, \$15; best course set, \$15; best piece of figure work, \$15; best piece of metal work, \$10; best piece of raised paste work, \$10.

THE ART CLUB of Philadelphia has established a scholarship for foreign study in painting, the holder of which will receive \$900 a year for two years, at the expiration of which term the appointment may be renewed from year to year for three years longer, at the discretion of the Jury of Appointment and the Paris Commission of Control. The principal rules and conditions are as follows:

Competition is open to any man or woman over twenty-one and under thirty-two years of age, who is a native of Pennsylvania, or to any citizen of the United States who shall have been a resident of the State of Pennsylvania for at least one year immediately preceding the date of the competition, except that no one shall be eligible who has received a medal, prize or honorable mention at any foreign art exhibition.



The successful competitor shall agree to send to the Jury of Appointment a yearly report of his progress, approved and verified by the Commission of Control in Paris, as well as the following specimens of his work, to be selected or approved by the same Commission:

The first year, a study from the nude, not necessarily in color. The second year, a figure study in color and a copy of some work approved by the Jury of Appointment. The third year, a finished picture, figure subject, which, having been approved by the Commission of Control, shall be forwarded to Philadelphia in season to be exhibited at the Fall Exhibition of the Art Club. All the above works shall become the property of the Art Club of Philadelphia.

The successful competitor shall furthermore agree to return to Philadelphia at the expiration of five years from the date of his appointment, and teach gratuitously twice a week, for two years, a class assigned by the Jury of Appointment, it being understood, however, that the Jury may, at its discretion, modify this provision in such a way as to allow additional pupils, paying fees to the instructor, to join these classes.

Should the appointee, by the advice of the Commission of Control, return to America before the expiration of five years from the date of his appointment, the period for which he shall be required to teach gratuitously may be correspondingly shortened by the Jury of Appointment.

Any person desiring to enter the competition must make application, in writing, on or before September 1st, on blanks, which will be furnished for this purpose by the Secretary of the Art Club. The application must be accompanied by a full-length study, either a drawing or painting from life, of the nude human figure. Applicants whose work submitted in this way seems to warrant a further examination will be notified to present themselves at the later competition, to be held in Philadelphia during the second and third weeks in October. At this trial, which will occupy two weeks, competitors will be required to execute a full-length drawing of the nude figure, a painting of a head from life and a figure composition in color, the subject of which shall be announced by the Jury of Appointment at the time of the competition.

The successful candidate must report to the Commission of Control in Paris within six weeks after receiving notice of his appointment. Should he fail to so report, the Jury of Appointment shall have power to declare the scholarship vacant. Should no candidate present himself whose attainments, in the opinion of the Jury of Appointment, warrant the awarding of the prize, it will be withheld and another competition announced, to be held within six months, and so on, semi-annually, until the prize shall be awarded. The French Commission of Control consists of Messrs. Gérôme, Puvis de Chavannes, Carolus Duran, Bonnat, Dagnan-Bouveret, and Benjamin Constant. It will meet for examination and discussion at least twice a year, and will report to the Jury of Appointment regarding the progress and prospects of the pupil. The American Jury of Appointment for 1892 consists of thirteen, including Clifford P. Grayson, chairman; L. W. Miller, secretary; Stephen Parrish, Charles E. Dana, Cecilia Beaux and Alice B. Stephens.

THE FOUR HUNDREDTH ANNIVERSARY of the Discovery of America is to be celebrated in New York, and the Committee on Art invite artists who are residents of this city to compete for the best design for a medal in honor of the event, for a design for the decoration of the City Hall, and for designs for arches to be erected at prominent points of the city.

Each design submitted must have accompanying it a statement of the probable cost, and to the successful competitor will be awarded the erection of such arches and the decoration of the City Hall as may be selected by the Art Committee. Designs

must be enclosed in sealed wrappers, signed by a motto, which motto and date of designing should also be endorsed upon the sealed wrapper. No other writing or mark should appear upon the wrapper enclosing the design. At the time of sending designs competitors will also send an envelope enclosing a sheet of paper with the name of the competitor, which envelope must have written on it only the motto and date as endorsed upon the wrapper enclosing the design.

Designs should be sent to Secretary Art Committee, Room 115, No. 280 Broadway, City, and be left with the Secretary on or before September 1st, 1892, at 12 o'clock M. Designs received after that hour will not be considered. The designs will be submitted to the Committee on Art after September 1st, 1892, and selection will be made by that Committee. After a design has been selected, the envelope endorsed with the motto on the design will be opened to discover the successful competitor.

THE ART SCHOOLS OF THE METROPOLITAN MUSEUM reopen October 4th, the term ending May 26th, 1893. The great attraction this term no doubt will be the new Jacob H. Lazarus Travelling Scholarship of \$200, open to students in the advanced class of painting, which is to be formed under the direction of Mr. John La Farge. An admirable corps of instructors in other classes are: Mr. Herbert Levy, preparatory anatomy; Mr. B. W. Clinedinst, drawing from the antique; Mr. J. Carroll Beckwith, still-life painting and painting from life (women); Mr. Herbert Adams, modelling; Mr. H. Siddons Mowbray, drawing from life (women); and Mr. G. D. Bartholomew, architectural drawing.

THE NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN (454 W. 22d St.) opens September 19th for its Christmas term of fourteen weeks. The Easter term of thirteen weeks begins January 2d. The Spring term of twelve weeks is from April 10th to June 30th. There are two departments in the school, the elementary and the advanced; the latter teaches the application of design to the manufacture of wall papers, the application of design to the manufacture of carpets, and the application of the instruction acquired in the elementary department to the work of an architect's draughtsman—quite a new occupation for women. The tuition fees are to be \$50 a year. It is not intended to only run the school for profit; but it is hoped in time to make it self-supporting. The Directors are: Hon. George L. Ingham, Rev. John Wesley Brown, D.D., Mr. Benjamin C. Porter, Mr. J. Carroll Beckwith, Mr. Elihu Root and Mr. W. H. Fuller, and Mrs. Dunlap Hopkins, Mrs. James Harriman, and Miss Callender. The Secretary and Treasurer is Miss Ellen J. Pond, 200 W. 23d St.

THE SCHOOL OF DRAWING AND PAINTING OF THE MUSEUM OF FINE ARTS, Boston, opens on Monday, October 3d. The instructors include, besides those already mentioned in the article on this school in the present number of our magazine, Mr. C. Howard Walker and Miss Elizabeth Child in decorative design and Mr. J. Lindon Smith in line drawing and the use of color.

By arrangement with the Boston Art Students' Association the School will be able to offer its pupils opportunities for practical instruction in pen-and-ink work for process reproduction during the winter of 1892-93. The committee hopes to be able to offer a course in modelling, under the direction of a sculptor, during the coming year.

A course of lectures is to be given upon Artistic Anatomy, by Edward W. Emerson; upon Perspective, both practical and theoretical, by Amos K. Cross; and upon Greek Art (twelve lectures), by Edward Robinson. Six free scholarships have been established.

THE ART ACADEMY of Cincinnati has granted leave of absence to another of its teachers, Mr. Vincent Nowotny, for the purpose of studying a year in Paris. His salary will be continued during the time. This is the third of their teachers to be sent abroad in that way. Mr. L. C. Lutz, in Paris since May, 1891, will be back in September to take again his classes in drawing and painting the figure from life, and from the antique. Some of the readers of *The Art Amateur* are familiar with the work of Mr. J. H. Sharp, who has been added to the faculty to take Mr. Nowotny's classes in drawing and painting the human head.

Of the two students holding foreign scholarships, Clement J. Barnhorn is in Paris modeling, and Bruce Horsfall, who was in Munich last winter, has now gone to Paris.

The winter session of the Cincinnati Academy will begin on September 19th, to continue to the end of next May.

THE DENVER ART LEAGUE, recently incorporated, has for its main objects the founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, the establishment and maintenance of a library, the cultivation and extension of the arts and designs by any appropriate means, the establishment of a permanent art museum, the receiving of any legacies, bequests or gifts which may be devoted to the purposes of the association, and the acquisition of any real estate or other property which may be deemed convenient or desirable for carrying out the purposes of the corporation. The officers' names are as follows: William Shaw Ward, President; Moses Hallett, Vice-President; John L. McNeil, Treasurer.

It is not surprising that dealers in pictures should use pictures to advertise their goods, and certainly Frederick Keppel & Co. have done so to excellent purpose in their handsome new catalogue (No. 9) of Etchings and Engravings, which has an intrinsic interest, quite apart from the goods it advertises.

"WHAT IS THE 'AIR BRUSH'?" we have been asked a score of times by readers of *The Art Amateur* who have seen it advertised in the magazine, and we have not been able to answer them, because we had never seen one, and were puzzled about it ourselves. Once we had a vague idea that it was merely the common adjunct of the dressing-table, with the word cockneyfied and miss-spelled in order to excite curiosity; but this was dispelled on looking at the illustration that accompanied the advertisement—if you can call what does not illustrate an illustration. The advertisement describes the air brush as "an art tool that saves half an artist's time in finishing, besides doubling the value of his pictures. It blows color upon the receiving surface and its work is indestructible," and it is declared to be "invaluable to crayon, ink or water-color artists." Anything more unprepossessing to the artistic mind could hardly be devised than such an announcement, and for a time we contented ourselves with referring all inquirers to the proprietors of the article. But finally we became curious ourselves about this mysterious Air Brush, and asked to be allowed to see one in operation. This brought to the office of *The Art Amateur* Mr. W. W. Bennett, Secretary and Treasurer of the Air Brush Manufacturing Company, and with him one of his mysterious implements, with which, according to his advertisement, "an artist doubles his income." We then saw what a simple thing this "art tool" is to operate, and how difficult to describe. It consists of three parts—air pump, air reservoir and hand-piece, connected by the necessary rubber tubing. The action of the hand-piece is controlled by a thumb-valve, by means of which you throw a spray of color upon your paper, canvas or other surface, and can so regulate it that you may produce the finest line and, hardly changing the position of the hand, convert this into a broad shadow. By keeping the jet close to the surface upon which you are working, you get a con-

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tinuous line; the further you withdraw it from the surface the more open becomes the spray. It works something like an atomizer used for fixing charcoal drawings, with the difference that the spray is infinitely finer and the current can be directed as completely as if the color were contained in a camel's-hair brush, or as if the implement were a crayon or a steel pen charged with ink. We cannot quite subscribe to the claim that the Air Brush is as legitimate an artist's tool as crayon or brush, but it is undoubtedly true that "the mechanism is barely such as will furnish the constant uniform current of air for carrying the liquid color, and the means of so controlling this current that it is in perfect sympathy with the slightest pressure of the thumb, the least movement of the wrist or hand of the artist." It is certainly a wonderful invention, and as a time-saving device must be invaluable in the hands of the "crayon portrait artist" who, working rapidly, can produce with it—as the writer can testify from a sample of its work before him—crayon technique of perfect finish, and which yet has not a particle of crayon about it. The picture does not rub, and undoubtedly is permanent. Certain New York lithographic artists we happen to know have been quietly using the Air Brush for some time past, and have produced capital work with it.

PICTURE FRAMES of admirable design are to be bought now at prices no dearer than are demanded for the silly "trade novelties" with which the public has been afflicted for the past few years. The illustration of a beautiful Renaissance frame, which appeared in a former advertisement of J. N. Lombard, of 288 Boylston St., Boston, in *The Art Amateur*, is a case in point. One month it found its way, by accident, among the

blocks belonging to the body of the magazine, and so got published in the correspondence department of *The Art Amateur*, in answer to an inquirer for just such a frame, before the editor realized that he had used an advertiser's cut without his permission. Mr. Lombard took the matter in good part, however, and has been encouraged by this accident to send us photographs of many of his frames for mirrors, as well as for pictures. These quite sustain his reputation as a man of taste. They include a variety of designs, with some in Chippendale and Adam style, of especial merit. Mr. Lombard's frames, he informs us, are wood, always finished with the best gold-leaf. As a rule they are of carved wood. Certain very elaborate designs, however, like that of the Adam mirror (No. 25) before us, would not obviously have the necessary strength of construction if it were carved, and, accordingly, the ornaments are of composition on iron wire, which are gilded in the same manner as wood. We can but regret the return to the use of "composition" in picture and mirror frames; but this is inevitable, we suppose, with the prevailing taste for Adam and Colonial decoration.

It is pleasant to be able to record, as we do from time to time, the advances that are being made among us in the decorative arts. Wrought-iron work is of comparatively recent introduction here, yet it is not too much to say that we have now artificers whose work may be classed not only with the best European work of the present day, but with the best that has been done at any time in the past. Visiting the ware-rooms of Traill Bros., on Fifth Avenue, recently, we were shown many specimens of American metal work, equal in beauty and novelty of invention to anything that can be seen in our museums; indeed,

we venture to prophesy that many of these exquisite lamps, and brackets, and mirror frames, and jewel boxes, ornamented with rich foliage, twisted stems and delicate groups of flowers, will yet find their way into museums of the future in which the best of contemporary work will be gathered up. We were particularly struck by the beauty of a wrought-iron cresting for an office partition, whose arabesques and oak leaves would not be out of place in a cathedral rood screen. It is made to carry supports for electric and gas-lights, and is intended for the office of the Brooklyn Eagle. A bracket with a bouquet of roses, pansies and chrysanthemums, in which the hammered iron was made to convey a feeling of the fragile pose of the natural flowers, was one of the wonders of the art. There were jewel-boxes in Gothic and Romanesque designs, grotesque card-receivers and iron handles hammered out of the solid metal and lanterns in a hundred graceful forms. Mingled with these were artistic castings in bronze and ormolu, tiles and some excellent examples of another art recently introduced among us; that of marble mosaic for floors and wall-linings. This last can now be produced here at such reasonable rates—as low as 75 cents per square foot for simple designs—that it will, no doubt, replace to a great extent the much less artistic and less permanent floorings with which we are more familiar. There is something in the slight irregularity of good mosaic work, and in the soft tones of the marbles—white, black, gray, red and yellow—that even the simplest geometrical pattern executed in it is sure to be eternally pleasing. We feel it our duty to give credit where credit is due for every forward step in bringing these artistic means of home adornment within reach of the general public, while maintaining and even raising—as in this case—the established standard of excellence in them.



\$1—A Special Offer to Readers of THE ART AMATEUR—\$1

The publisher desires to inform you that all issues of *The Art Amateur* back of April, 1891, are out of print (except in a few complete sets, held at an advanced price), and the rest of the numbers of that year will soon be. There are, however, yet a few sets of the June, July, August and September numbers; and before these are broken up to be sold separately, as they soon must be, we offer for a limited time the four consecutive numbers for \$1 (regular price, \$1.40), so as to enable last season's subscribers to complete their half yearly volume of 1891. The price of all single back numbers in stock is 35 cents.

PARTIAL LIST OF THE CONTENTS OF THESE FOUR NUMBERS:

SOME NOTABLE COLOR STUDIES. A valuable feature of these numbers is that they contain the admirable series of plates reproducing in fac-simile Figures, Landscapes and Marine Studies in Water-Colors by Mrs. Rhoda Holmes Nicholls, the Vice-President of the N. Y. Water-Color Club. They are:

"By the Lane" (16x11), "Putting Off Shore" (16x11), "The Willow Pool" (11x16), "A Study of White Clouds and Water" (16x11), "A Stroll on the Bluff" (16x22).

When it is considered how much Mrs. Nicholls' teaching is in demand by art students, the value of such a series of practical lessons by her as is afforded here will be readily appreciated.

OTHER COLOR STUDIES IN OIL & WATER-COLORS included in these four numbers for \$1 are:

"Trillium and Corydalis" (20x15), by H. Andrews. Companion to "Button Bush and Red Lilies," given March, '92.

"Nasturtiums in a Bowl" (15x11), by Beatrice Magill.

"Field Daisies" (16x11), by Bertha Maguire.

THE CHINA PAINTING DESIGNS IN COLOR contained in these numbers are 3 of Lucy Comins' Flower and Ribbon plate see (Pansies, Carnations and Maurandias), concluded in the March, '92, issue, by the same favorite designer; Cup and Saucer (Violets), and a Jug (Milkweed); also a Cup and Saucer (Ferns).

In all cases directions are given for treatment of these color plates. Sketching from Nature. Useful practical hints by W. M. Chase, Bruce Crane, Edward Moran, William Sartain, Leonard Ochtman, and others.

This offer cannot be supplied by the trade. To avail yourself of it, you must send \$1 direct to the publisher, MONTAGUE MARKS, 23 Union Square, New York.

Flower Painting in Oil, Water-Colors, and on China. (Roses, Poppies, Iris, Carnations, Nasturtiums, Bleeding-Heart, Daisies, Golden Rod, Asters, Lilies, Buttercups, etc., etc.)

Lessons in Water-Colors: How to Stretch Paper (with 8 diagrams); Use of the Sponge, Blotting Paper, Rubber, Sand-paper, Ox-gall, etc., (with 6 diagrams); Cartoons (with 12 diagrams).

Animal Painting. Sheep, by A. F. Tait (with diagrams and illustrations); Cats and Kittens (illustrated), by H. Chadeayne; Poultry (illustrated), by A. F. Tait.

Hints to Art Students. by Frank Fowler; The Art Schools of St. Louis (illustrated), and The Art Students' League of N. Y. (illustrated), by Ernest Knauff.

The Draped Model. Practical Suggestions, by J. Carroll Beckwith and Walter Satterlee. Costume Sketches, after Meissonier, Leloir, Worms, De Neuville, Adrien Marie, etc.

Pen Drawing for Illustration. by Ernest Knauff.

An Art Student's Holiday in Europe. (7 weeks abroad for \$230, including all travelling expenses), illustrated.

Wood Carving Designs. for Spandrels, Mouldings, Panels, Bowls, Jewel Casket, etc., etc. **Tapestry Painting.** Designs after Watteau and others, and valuable practical Articles of Instruction, by Emma Haywood.

China Painting Designs. for Conventional, Floral, Fruit, Fish and Figure Decoration, including a charming series of Fruit Bowls, a Chocolate Pot, a Lamp Shade, Vases, etc., etc., by Patty Thum, M. L. Macomber, and others. **Furniture Designs and Practical Hints** for Book Cases, Fireplaces, etc., etc.

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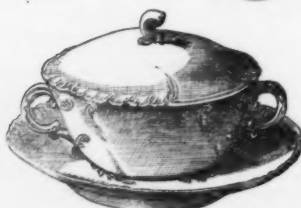
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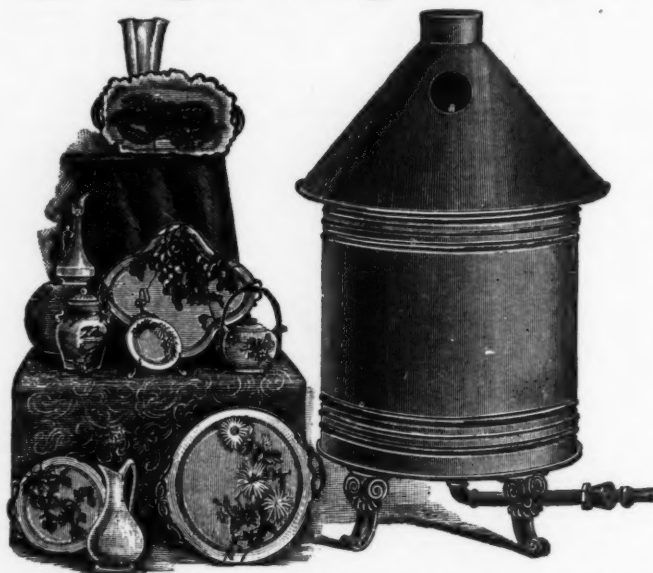
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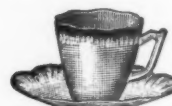
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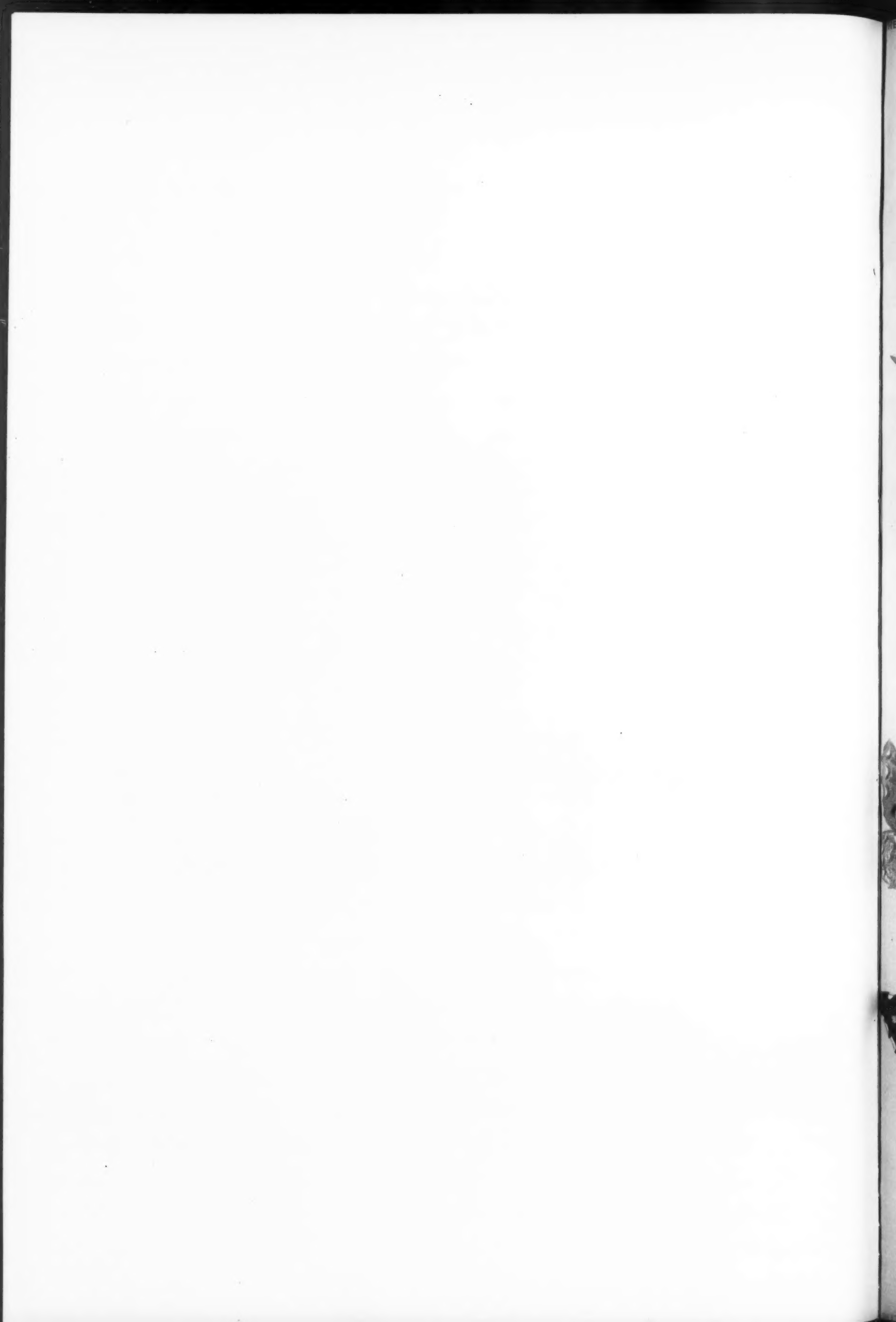
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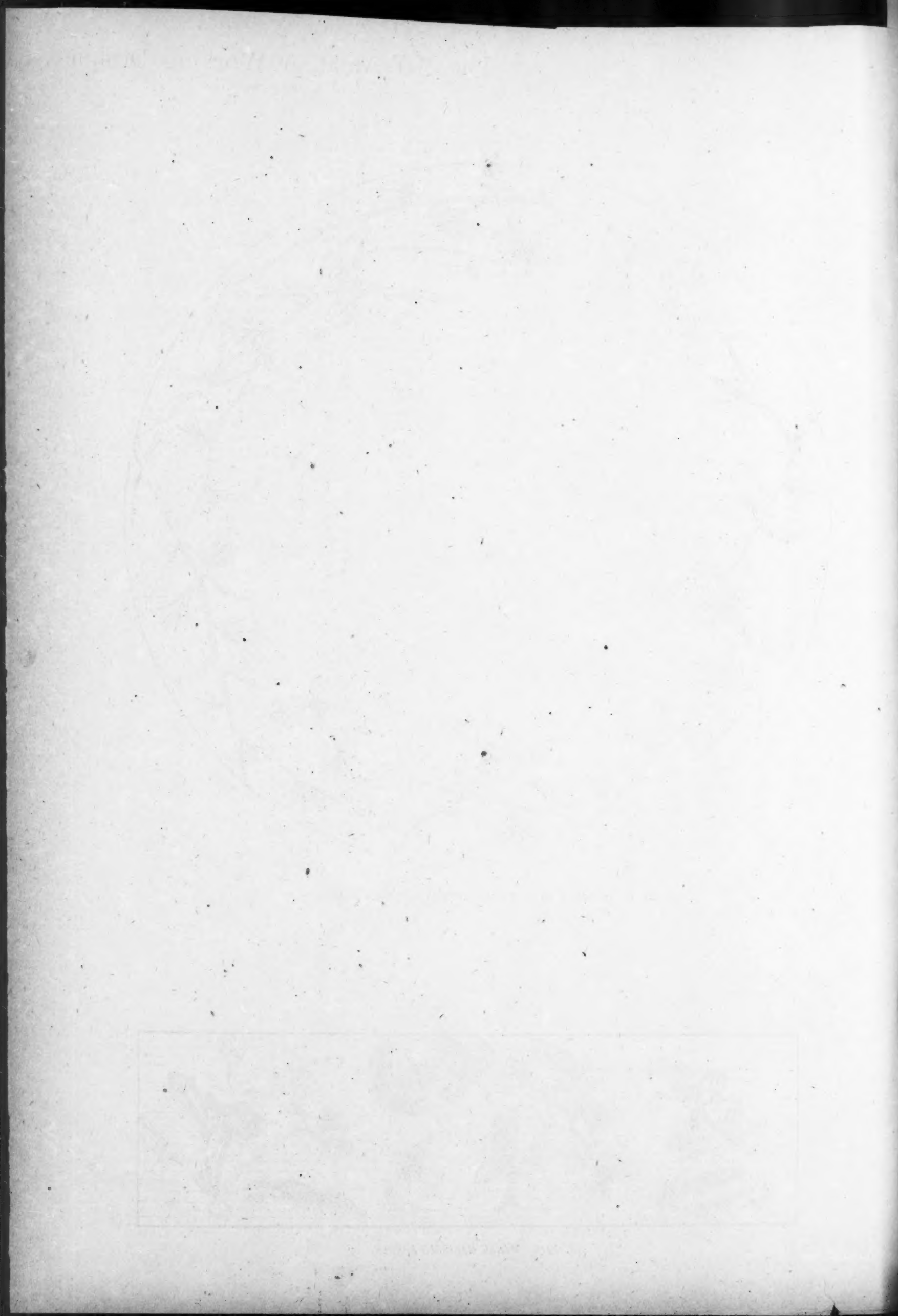
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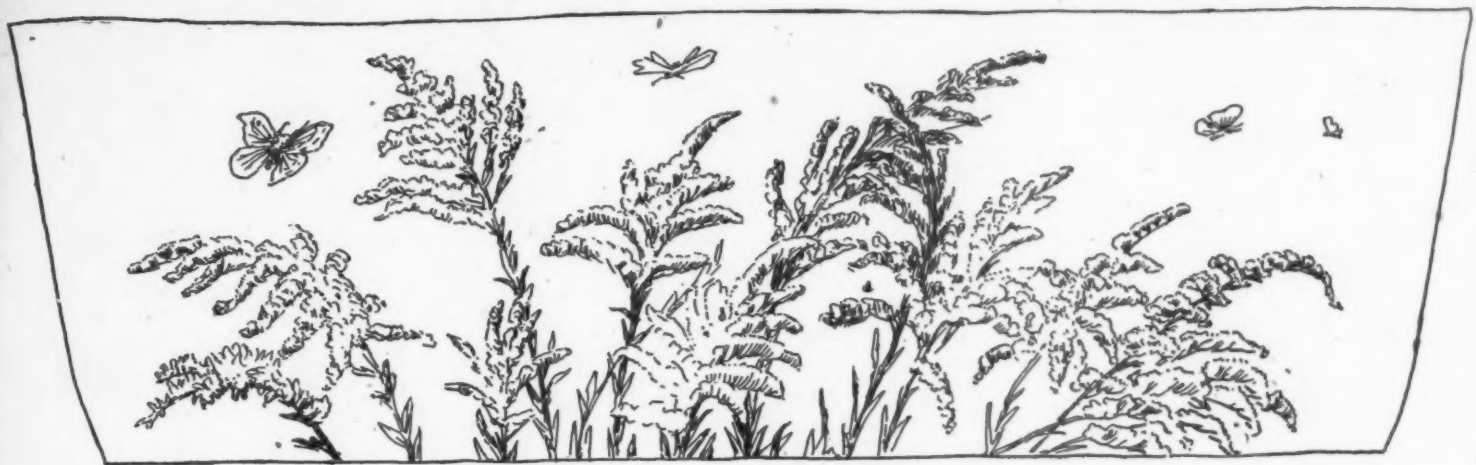
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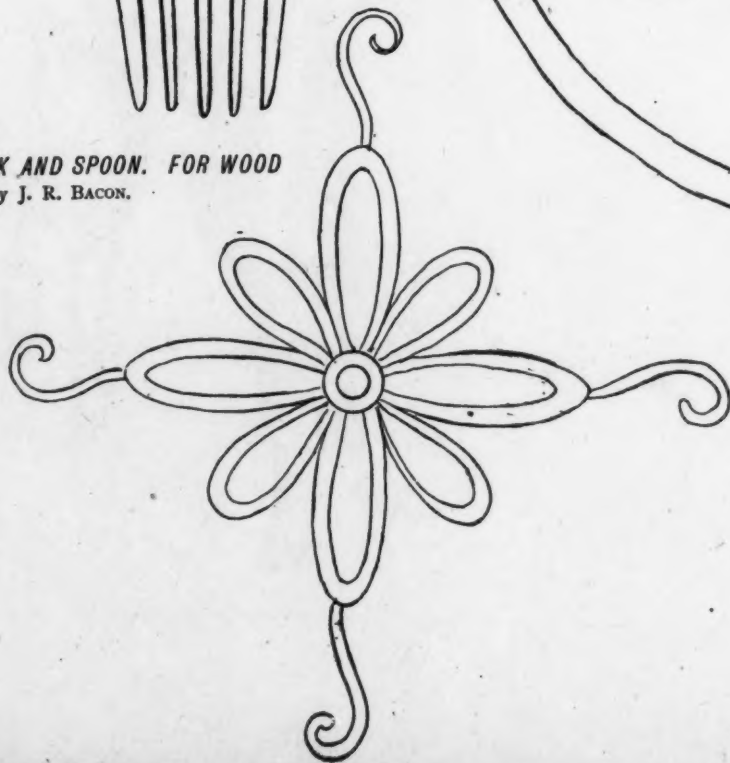
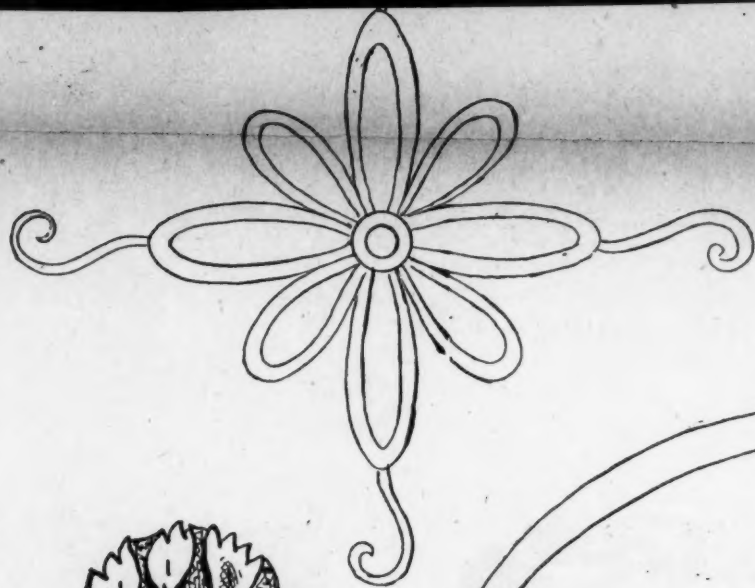
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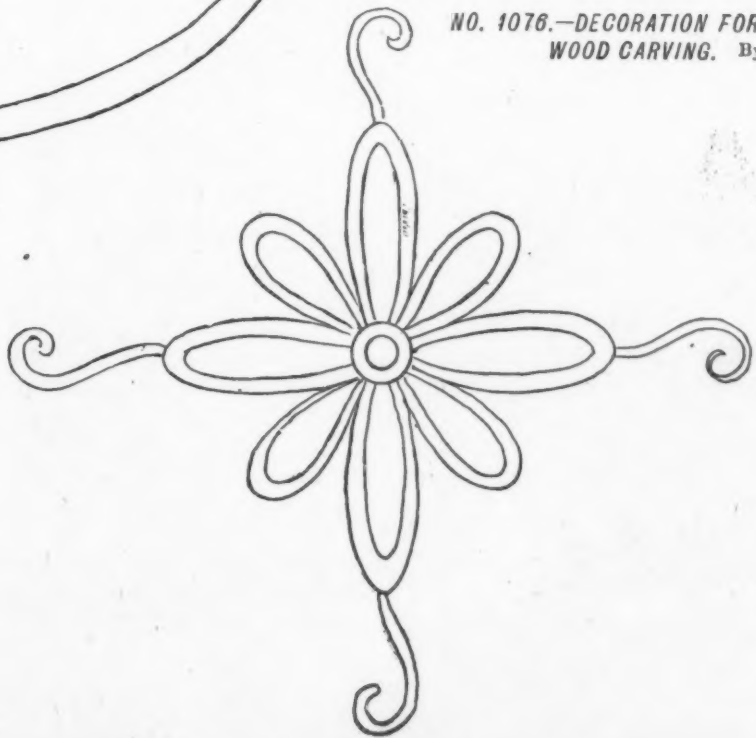
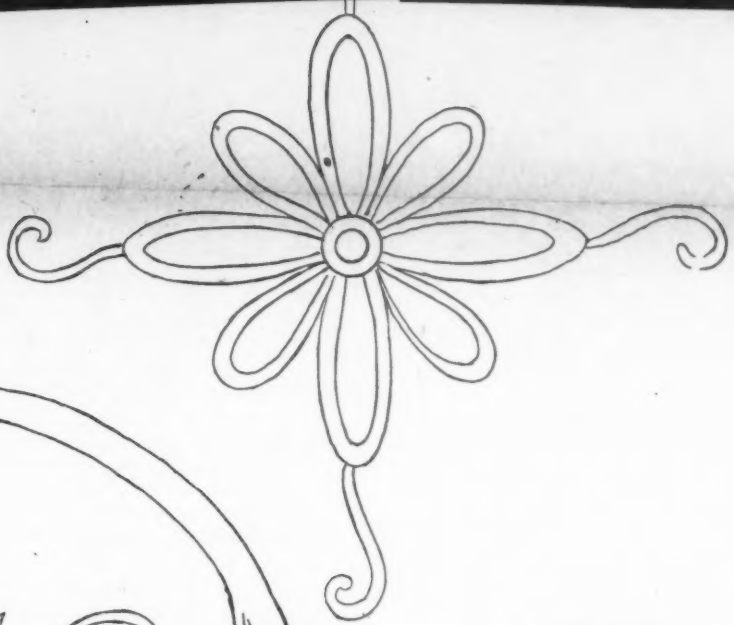
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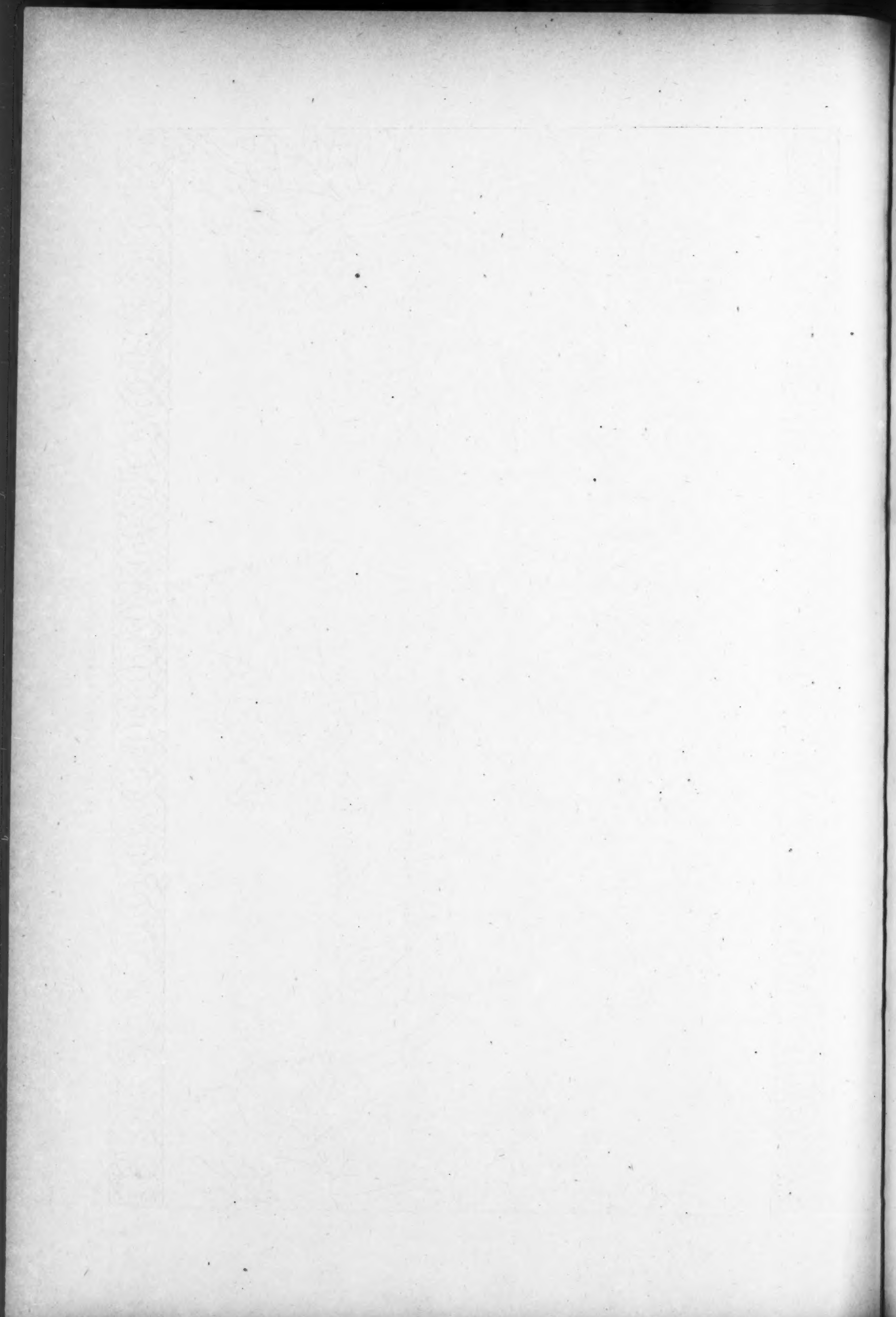
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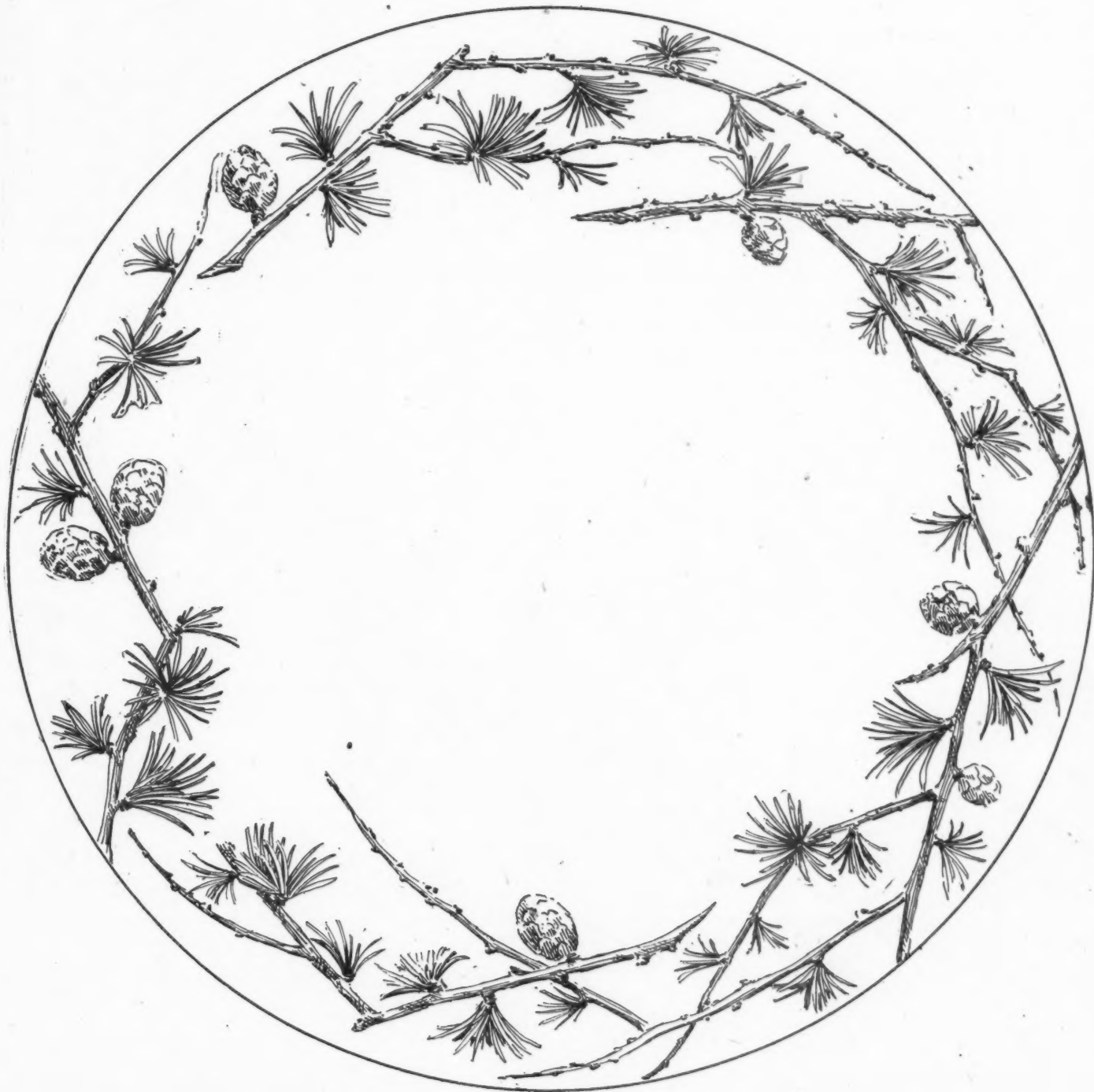


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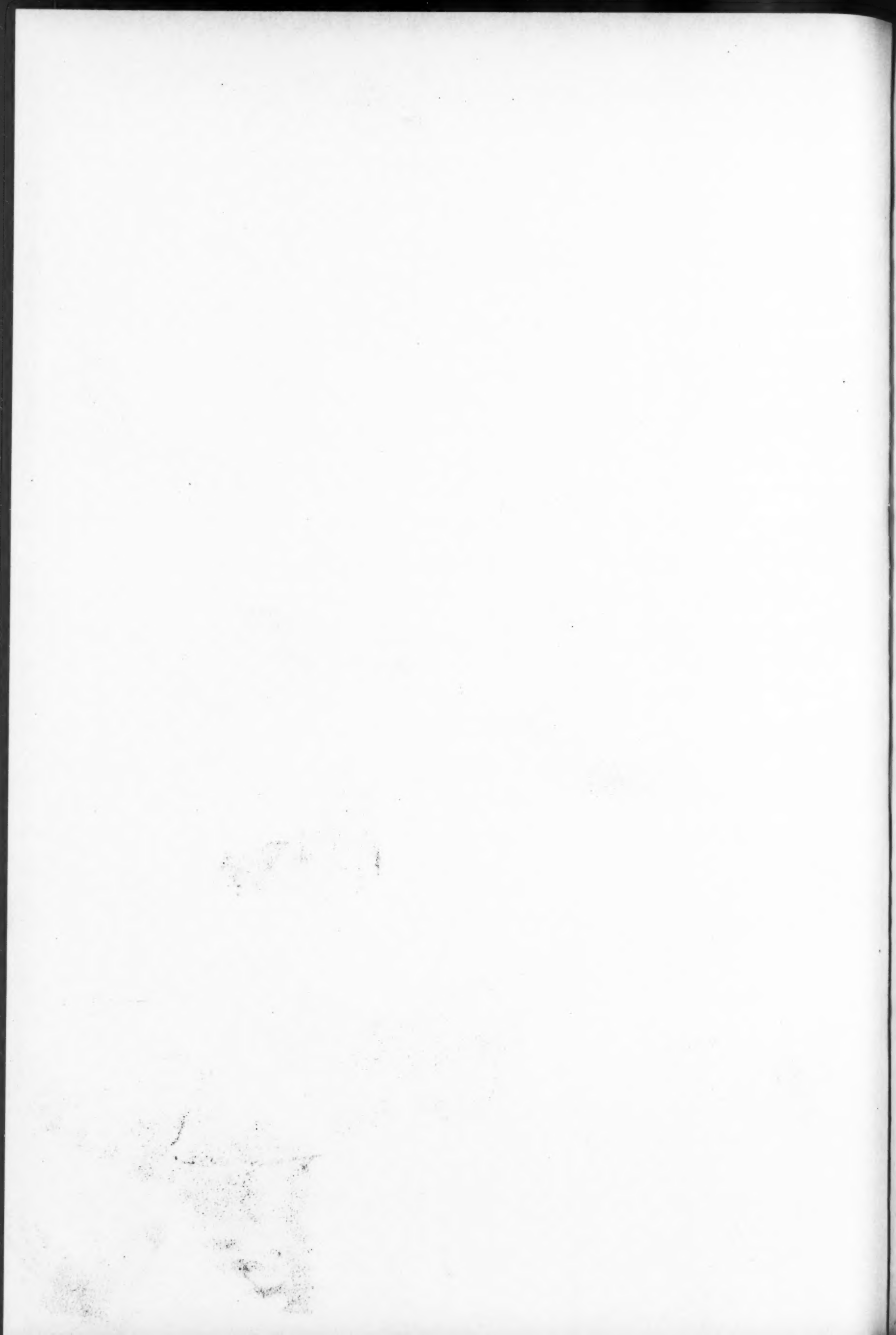




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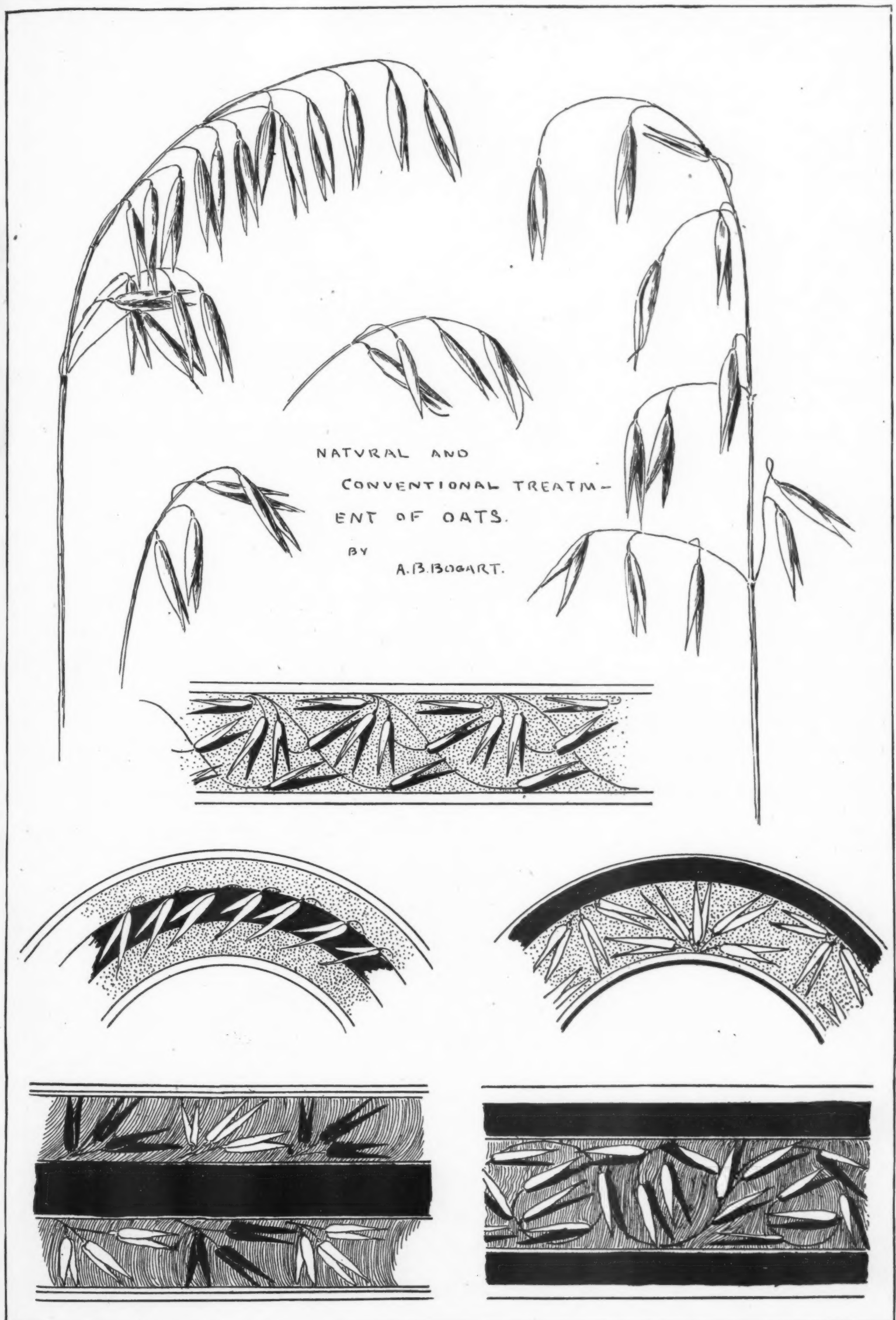


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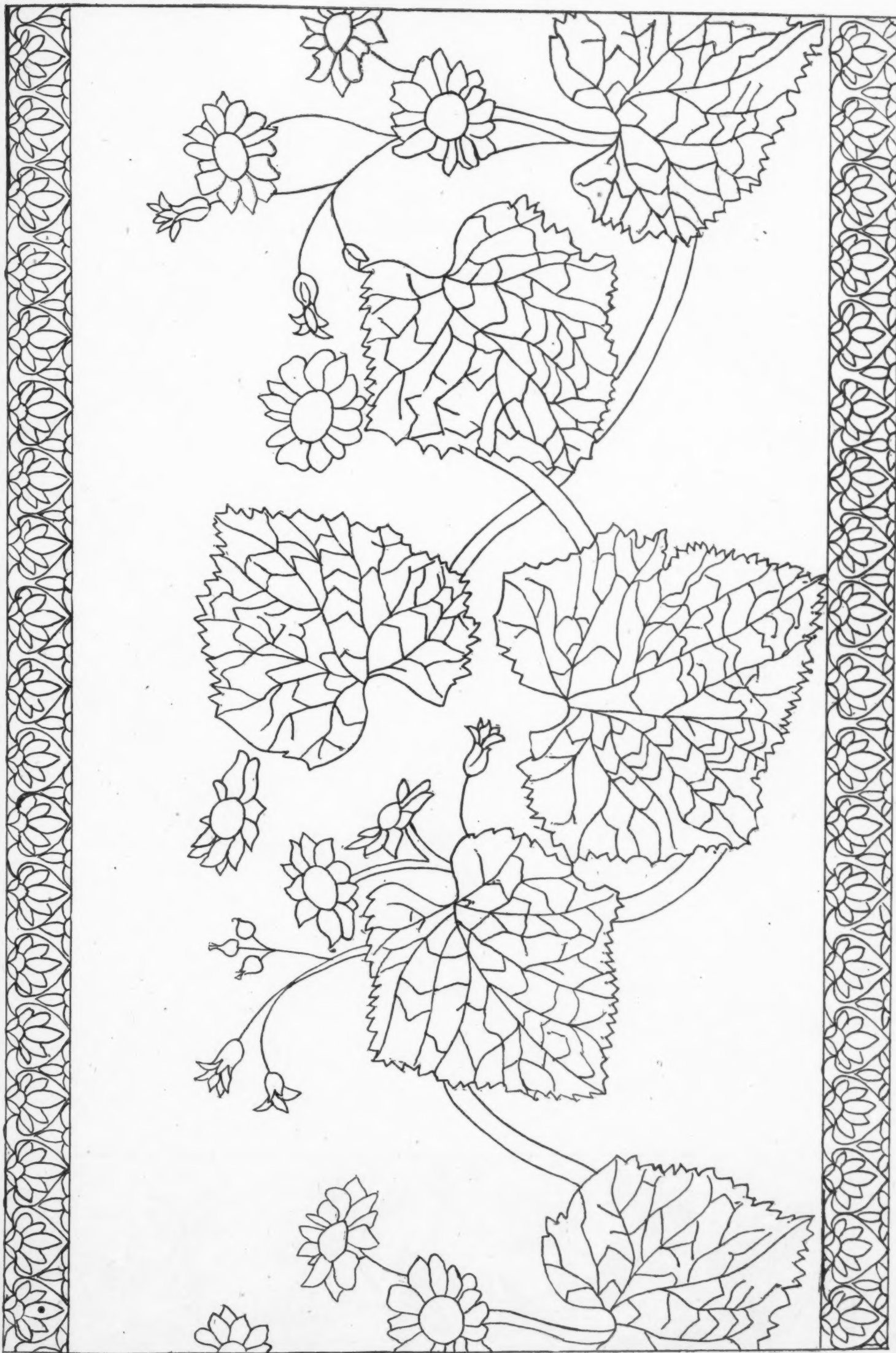


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Vol. 27. No. 3. August, 1892.







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